"SUSPICION"

screenplay by

SAMSON RAPHAELSON, ALMA REVILLE
JOAN HARRISON

Changes
"BEFORE THE FACT"

FADE IN

INT. FIRST-CLASS RAILWAY COMPARTMENT - DAY

1 Lina McLaidlaw is seated in the corner of a first-class railway compartment. She has fair hair and is rather severely dressed in unbecoming clothes. She is reading a book which entails her wearing glasses. Her legs are propped up on the opposite seat.

EXT. TRAIN - DAY

2 With a warning shriek, the train suddenly plunges into a tunnel.

INT. FIRST-CLASS RAILWAY COMPARTMENT - DAY

3 As the train emerges out of the tunnel into the light once more, we find Johnnie Aysgarth in the act of stepping over Lina's legs.

JOHNNIE
I'm terribly sorry -- I hope I didn't hurt you. But there was the most awful man smoking a cigar in my carriage.
(he looks at her a little anxiously)
You don't smoke, do you?

LINA
(uncertain what to make of this man)
No, I don't.

JOHNNIE
(seating himself in the opposite corner)
Thank heaven for that! My head wouldn't stand that today --

He sinks back gratefully into his corner -- it is obvious that he has a bad hangover. Lina takes up her book again. Johnnie glances across at her.

4 SEMI-CLOSEUP - Lina, from Johnnie's eyeline. As she reads, her eyes are distorted by the rays of the sun flashing on her glasses, which gives her a very unprepossessing appearance.

CAMERA PANS DOWN to show the dowdy length of her skirt, her flat-heeled shoes, then UP AGAIN. As it does so, becoming conscious of Johnnie's gaze, she raises her book to hide her face. The title of the book is revealed -- it is "Child Psychology".

5 SEMI-CLOSEUP - Johnnie. He is realizing that there is no point in developing an acquaintance here. He sinks back again in his corner and shuts his eyes.

6 SEMI-LONG SHOT. At this moment, the sliding door from the corridor is opened, and a ticket collector enters.

COLLECTOR
See your tickets, please.

Johnnie comes to with a start, as Lina takes her ticket from her handbag and holds it out to the collector who glances at it.

COLLECTOR (cont'd)
Thank you, Miss.

He turns to Johnnie who sleepily hands over his ticket.

COLLECTOR (cont'd)
I'm afraid you're in the wrong compartment, sir.

JOHNNIE
This is a first-class, isn't it?

COLLECTOR
Yes, sir.

JOHNNIE
(he sinks back)
Then I'm all right.

(CONTINUED)

6 (CONTINUED)

COLLECTOR
(holding out the ticket)
I beg your pardon, but your ticket's third-class.

Johnnie looks at the ticket with surprise.

JOHNNIE
What sort of a line is this -- selling third-class tickets at first-class prices?

COLLECTOR
I'm sorry, sir.

He looks at Johnnie stubbornly. Then he takes out a small book from his side pocket. It is the type of notebook which consists of small printed forms for receipts with a little carbon sheet. He runs his eye down the inside of the cover to find out the exact amount of the excess. During this, Johnnie has half-closed his eyes again, but the Collector continues to eye him stubbornly.

COLLECTOR (cont'd)
That will be five and fourpence, sir.

JOHNNIE
(opening an eye)
Oh, you still there?

COLLECTOR
(disagreeably)
Five and fourpence extra, sir.

JOHNNIE
Haven't change for a tenner, have you?

COLLECTOR
I'm afraid not, sir.

JOHNNIE
Just as well because I didn't have one.

(CONTINUED)

He fishes in his pocket and brings out his available change.

JOHNNIE (cont'd)
Do you think the line would settle for five and tuppence?
(he finds another halfpenny)
--five and tuppence-halfpenny?

The Collector merely stares at him stolidly, waiting.

JOHNNIE (cont'd)
No, I don't suppose it would.
(he suddenly turns to Lina)
I hate to presume on a short acquaintance, but you haven't any change, have you?

Lina opens her bag and looks in. Johnnie peers forward and takes a look at the contents, too.

LINA
I'm afraid I --

JOHNNIE
(interrupting)
That stamp'll do!
(he seizes a three ha'penny stamp from her bag)
Thanks very much.
(he hands it over to the Collector)
There you are!

As the Collector hesitates about taking it, he adds:

(CONTINUED)

6 (CONTINUED)

JOHNNIE (cont'd)
Legal tender, old boy -- legal tender.

The Collector, extremely annoyed at the whole affair, hands Johnnie his receipt and departs. Johnnie settles himself down in his corner once more. His eyes are soon closed. Lina picks up an illustrated paper which is lying on the seat beside her.

7 CLOSE SHOT - Lina. She flicks over the pages of the magazine. Suddenly she stops and stares at a particular page.

INSERT:

8 CLOSE SHOT - sports page of "The Illustrated London News". We see a picture of Johnnie Aysgarth taken at a racetrack, accompanied by two extremely smart women. The caption underneath describes him as Johnnie Aysgarth, a popular race-goer.

9 CLOSE SHOT - Lina. She lowers the paper. She looks across at the opposite corner, then glances down at the paper once more.

10 CLOSEUP - of the picture page again. CAMERA MOVES IN TO EXCLUDE the two women on either side of Johnnie, then PANS UP to Johnnie himself, fast asleep, his mouth a little open.

FADE OUT

11-
19a OMITTED

FADE IN

EXT. ENGLISH VILLAGE - DAY

20 LONG SHOT. We see a comprehensive view of an English village on a bright winter's morning. In the center of a small green is a large leafless oak tree. There is a hive of activity around the vicinity of the principal inn - The Royal Oak. There are many people mounted, others standing by their horses, an assembly of horse-drawn vehicles and cars, but the most striking feature is the presence of a pack of hounds attended by the Master and his huntsmen - so we immediately learn that a Meet is in progress.

21 SEMI-LONG SHOT. A nearer view enables us to absorb more pictorial details of the Meet - the fact that apart from the various 'county' folk, there are such things as child riders on their ponies, one tiny one even in a basket chair saddle, elderly people in their horse-drawn vehicles, etc.

The CAMERA MOVES IN to an even nearer view of the Royal Oak - near the door hot toddy is being handed round to a particular group, most of whom are standing by their horses, one or two mounted and their horses held by their grooms.

CAMERA PANS over to another group where a press photographer is busy taking well-known society people present.

As the CAMERA MOVES IN still CLOSER we see the group being photographed is Johnnie with Mrs. Newsham and a Mrs. Fitzpatrick. (We have already seen a similar grouping on the page in the Illustrated London News.) Johnnie is rather bored by the process of photography and has obviously done it many times before.

PHOTOGRAPHER
Now - er - do you mind coming forward a bit, Mrs. Fitzpatrick? Thank you. And Mr. Aysgarth --

Johnnie is abstractedly glancing idly over the crowd and pays no attention.

PHOTOGRAPHER (cont'd)
(repeating)
Mr. Aysgarth!

Johnnie slowly turns and looks at him inquiringly.

PHOTOGRAPHER (cont'd)
Might we have just a wee teeny bit more of a smile?

22 SEMI-CLOSEUP. The two women adopt even broader smiles, with Mrs. Newsham clinging to his arm and carefully posing so that she is half looking into Johnnie's face and half to the camera, but Johnnie's expression does not change.

JOHNNIE
(dismal, pleading and final)
Not at this hour of the morning.

But in spite of the words he manages a very slight charming smile.

PHOTOGRAPHER
That's fine!

23 SEMI-LONG SHOT. He is just about to take the photograph when into the picture suddenly comes Mrs. Barham and her two daughters. Mrs. Barham herself is not bad looking, but both her daughters are pretty bad. One is tall and angular and the other short and plump - they are Jessie and Alice.

MRS. BARHAM
Here he is! Good morning, Johnnie! How are you?

The poor photographer's face shows us that they have ruined his picture -, he stands waiting patiently by. The girls gush over Johnnie.

JESSIE
We've been looking for you everywhere!

ALICE
Simply everywhere!

There is a general 'how do you do,' Mrs. Newsham and Mrs. Fitzpatrick are rather cool towards the intruders, but it doesn't damp the Barhams effusiveness. Finally the photographer very patiently intervenes.

PHOTOGRAPHER
Excuse me, please.

Mrs. Barham looks at him blankly.

(CONTINUED)

23 (CONTINUED)

PHOTOGRAPHER (cont'd)
Could you possibly -- if you don't mind --

The photographer indicates his camera and finally Mrs. Barham gets it - she is full of apologies.

MRS. BARHAM
Oh! Of course! I'm so sorry! Come Jessie, come Alice! It's been a pleasure to meet you -- see you later, Johnnie - Good-bye.

As Mrs. Barham herds her daughters away the photographer once more gets prepared.

24 SEMI-CLOSEUP. The two women exchange amused glances with Johnnie while we hear the photographer's voice.

PHOTOGRAPHER'S VOICE
(with vast relief)
Thank you, Mr. Aysgarth.

Johnnie gets his pose again - the photographer comes into edge of picture.

PHOTOGRAPHER (cont'd)
That's very good, very good! Now -- just that bit of a smile, you remember?

Johnnie turns on the charm again, while the ladies do their stuff - now they are all set. But suddenly Johnnie's attention is drawn elsewhere. He cranes his neck out of the picture just at the moment the flash goes for the picture. The photographer is exasperated and is about to prepare to get another one, but Johnnie waves him aside and continues his gaze off. As the photographer gives it up as hopeless and moves away the CAMERA TRACKS in to a CLOSEUP of Johnnie.

25 SEMI-LONG SHOT. We now see the reason for Johnnie's distraction. It is a beautiful horse which is rearing, but is being firmly controlled by an obviously expert horsewoman.

26 SEMI-CLOSEUP. Johnnie, still staring at the horsewoman, speaks.

JOHNNIE
Do you see what I see?

Mrs. Newsham gives him a quick jealous look.

MRS. NEWSHAM
Lay off, Johnnie.... you've enough on your hands for one day.

But Johnnie continues to stare.

27 SEMI-CLOSEUP. A closer view of the horsewoman. As the horse rears once more she is turned towards the camera and we see it is Lina. But in contrast to her rather prim appearance in the railway carriage she now presents a picture of an attractively garbed horsewoman. She laughs down confidently to her elderly groom as she coaxes the restless horse.

28 SEMI-CLOSEUP. A look of recognition comes into Johnnie's face.

JOHNNIE
Wait a minute... Helen! Do you realize who she <u>is</u>?

Mrs. Newsham is equally amazed as she also recognizes Lina.

MRS. NEWSHAM
The governess!

Johnnie is unable to take his eyes away from this changed Lina.

JOHNNIE
(slowly)
Yes - the governess!

MRS. FITZPATRICK
I'm afraid she's not your type, Johnnie.

(CONTINUED)

28 (CONTINUED)

JOHNNIE
To tell you the truth, Fitzy, I'm getting a little bored with my type. Introduce me to her, will you.

Mrs. Newsham eyes him jealously as Mrs. Fitzpatrick replies.

MRS. FITZPATRICK
I will not. She's a very carefully brought up young lady.

Over this we hear the call for the Meet to move off. Johnnie, his eyes still on Lina, moves towards his horse.

29 SEMI-LONG SHOT. There is a general movement as the Master leads, followed by the huntsmen and hounds. The whole procession passes by the camera which gradually MOVES IN and as Johnnie passes he is in SEMI-CLOSEUP. He looks expectantly ahead - his expression clearly indicates that he has some intention in mind.

DISSOLVE

EXT. WINTER COUNTRYSIDE - DAY

30 LONG SHOT. The camera is by a hedge - we see the hounds followed by the riders, coming towards as in 'full cry.'

31 SEMI-CLOSEUP. Johnnie - galloping with the rest. He still has the same look of determination on his face. With a grim smile he urges his mount ahead and out of picture.

32 LONG SHOT. Johnnie gallops swiftly away from the camera towards the leaders of the field ahead. We see one horse and rider galloping slightly apart from the others.

33 SEMI-LONG SHOT. We see that the rider who is slightly apart from the others is Lina. Johnnie slowly overtakes her. As he comes abreast of her he stretches out a hand and takes hold of the reins of her mount. The two slow up while behind them we see the rest of the field gallop by.

34 SEMI-CLOSEUP. Lina looks at him in a somewhat bewildered and angry manner, as he keeps tight hold on their reins. Johnnie speaks breathlessly.

JOHNNIE
I've chased you all over the place to pay back this -- stamp.
(holds out a three ha'penny stamp)

LINA
(stiffly)
It wasn't necessary for you to go to all that trouble, Mr. Aysgarth.

JOHNNIE
(smiles, delighted)
How did you know my name?

LINA
I saw a picture of you in the Illustrated London News.

JOHNNIE
How charming of you to remember it.

At this point a sudden gust of wind blows from his fingers the stamp that he is still holding out.

JOHNNIE (cont'd)
There! -- and I'd just been to the post office and bought it.

35 SEMI-CLOSE SHOT. Johnnie dismounts and starts looking in the mud for the stamp. He finds it; wipes it clean on his sleeve, and, straightening up, holds it out in triumph.

36 SEMI-LONG SHOT. But Lina is no longer there -- she is
ff galloping away in the distance after the rest of the hunt.

37 CLOSE SHOT - Johnnie, as he realizes he has been left flat. He tries to throw away the stamp but finds it still sticks to his fingers.

FADE OUT

38-46 OMITTED.

ff

FADE IN

INT. MCLAIDLAW'S SITTING ROOM - DAY

47 The CAMERA PULLS BACK from a CLOSEUP of an open book, we read on it's cover 'History of Modern Art'. As the CAMERA PULLS FURTHER BACK we see it is being held by Lina - but she is not reading it. Instead she is daydreaming. She once more looks the rather prim Lina of the train. She wears a tailored shirt blouse and skirt, with a woollen cardigan over it, and also is using her reading glasses. As the CAMERA PULLS even FURTHER BACK we see she is curled up in a big armchair near the French windows.

48 In a LONGER SHOT we see the room is a delightfully furnished better class English country drawing room. It is panelled in white, lots of books lining the walls. The curtains and furniture coverings are of chintz variety. There is a log fire crackling in the grate. The whole room has an air of extreme comfort. Lina turns as Mrs. McLaidlaw enters the room, followed by the General. They are both dressed ready for Church.

MRS. MCLAIDLAW
Aren't you coming to Church this morning, dear?

LINA
I don't think so, Mother.

MRS. MCLAIDLAW
(surprised)
Aren't you feeling well?

LINA
Never felt better in my life, but I want to finish this book.

MRS. MCLAIDLAW
I wonder if you should read so much.

The General intervenes impatiently.

GENERAL
Come along, Martha.

Mrs. McLaidlaw hurries over towards the door.

49 SEMI-CLOSEUP - Lina looks after her, then in a quiet voice says:

LINA
Not that it matters, mother --
but your gloves don't match.

50 SEMI-CLOSEUP - By the door Mrs. McLaidlaw looks down at her gloves - it's true.

MRS. MCLAIDLAW
(helplessly)
My goodness!

GENERAL
I don't intend to wait while you rummage the whole house for a glove.

MRS. MCLAIDLAW
But I can't go this way, Stanley.

GENERAL
You needn't wear any gloves.

MRS. MCLAIDLAW
(shocked)
Why, Stanley!

GENERAL
I'm off to church. Are you going with me or not?

51 SEMI-LONG SHOT - including Lina. Her mother looks around her vaguely - Lina smiles to herself as Mrs. McLaidlaw flounders.

MRS. MCLAIDLAW
Well -- there is some sewing I might do ...

GENERAL
(crisply)
Good. I'll see you at lunch.

(CONTINUED)

51 (CONTINUED)

He turns sharply and goes. Mrs. McLaidlaw looks down at her gloves once more in mild confusion and then over to Lina.

MRS. MCLAIDLAW
Don't read too much, dear.

Lina smiles in complete understanding.

LINA
I won't.

Mrs. McLaidlaw commences to take off the non-matching gloves and goes from the room.

52 SEMI-CLOSEUP - Suddenly there is the sound of sharp tapping on the French windows behind Lina. She swings round and we see Mrs. Barham and her two daughters standing outside. Mrs. Barham is mouthing her words deliberately and we hear her voice faintly through the glass.

MRS. BARHAM
Lina! Lina! May we come in?

Lina jumps to her feet, CAMERA PULLS BACK as she unlocks the windows.

LINA
I'm sorry -- I didn't see you.

They all troup in and Lina is about to put a hand out to close the windows again when Johnnie appears. He smiles with utter simplicity.

53 CLOSEUP - A sudden change comes into Lina's face. She whips off her glasses and as she is about to lay them on the book which lies open on the chair we see the edge of a piece of paper protruding. She quickly closes the book and lays the glasses on the top. During this we have heard Mrs. Barham's voice.

MRS. BARHAM'S VOICE
May I present Mr. Aysgarth.

(CONTINUED)

53 (CONTINUED)

Lina self-consciously commences to finger her hair.

LINA
How do you do.

54 CLOSEUP - Johnnie stretches out a hand, and with a wicked twinkle in his eyes, says:

JOHNNIE
How do you do.

55 SEMI-LONG SHOT - While Lina tries to regain her self-control the Barham girls chatter on.

JESSIE
We were passing by, and we saw you in the window --

ALICE
And Johnnie insisted on meeting you.

LINA
(looking at Johnnie)
Why?

The girls giggle but before they have time to reply Johnnie says very simply:

JOHNNIE
Well, I understand from these charming ladies that a really bang-up, eligible young man is an unusual sight in this part of the country. My heart was touched.

56 SEMI-CLOSEUP - Lina and Johnnie. Johnnie remains calm and smiling but Lina is flushed and embarrassed. Behind this we hear the others chattering simultaneously.

MRS. BARHAM
Isn't Johnnie terrible?

(CONTINUED)

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JESSIE
He's simply too fantastic for words --

ALICE
Aren't you, Johnnie?

Lina eyes Johnnie steadily and says in a quiet voice:

LINA
Thank you for the opportunity.

57 SEMI-LONG SHOT - the group. There is an awkward pause. Then Johnnie breaks it.

JOHNNIE
Well -- better hurry. We can't wait forever.

LINA
Hurry about what?

JOHNNIE
You don't want to be late for church, do you?

LINA
(with surprise)
Oh -- did you all come to take me to church?

There is another awkward pause. The three women obviously had no intention of asking Lina to go to church.

JESSIE
(very embarrassed)
Why -- er -- we hadn't thought about it -- that is --

MRS. BARHAM
But if you want to come -- why --

58 SEMI-CLOSEUP - Lina looks at Johnnie while he almost nods his approval at the grudging suggestion. We hear Alice adding -

ALICE
Naturally we'd love to have you.

58 (CONTINUED)

Johnnie looks in Alice's direction with another nod of approval. Lina has been watching him closely and now turns almost defiantly to the girls.

LINA
That's awfully kind of you -- I think I will come.

Johnnie beams.

JOHNNIE
Good -- and put on that saucy little bonnet you wore on the train the other day.

Lina meets his look challengingly.

LINA
I will ---

59 SEMI-LONG SHOT - Lina goes to the door swiftly, almost before the Barhams realize she is going with them.

LINA
Excuse me -- I'll be down in a moment.

She goes. There is another slight pause - the Barhams look at each other helplessly. Johnnie strolls calmly over to the chair where Lina has lain her book, while the Barhams seat themselves uncomfortably--all three on one settee.

60 CLOSEUP - Johnnie picks up Lina's book and glasses and seats himself. He glances at the title then deliberately opens it at the page from which protrudes the torn edge of paper. He smiles to himself.

INSERT It is the PICTURE OF JOHNNIE AND HIS TWO COMPANIONS torn from the page of the "Illustrated London News."

BACK TO SCENE: Johnnie's smile broadens. Then suddenly his expression changes as the CAMERA PULLS BACK and we see Jessie coming to the side of his chair and in the act of taking a peek too. Johnnie slowly turns the page over.

INT. STAIRCASE - DAY

61 SEMI-LONG SHOT - SHOOTING DOWN the stairs from the first landing we see Lina breathlessly reaching the top. As she is about to make the turn her mother emerges from one of the bedrooms and comes face to face with her.

62 SEMI-CLOSEUP - Mrs. McLaidlaw has her sewing in her hands.

MRS. MCLAIDLAW
Where are you rushing to, dear?

LINA
Church, mother.

MRS. MCLAIDLAW
(in vague surprise)
But I thought --

LINA
I've changed my mind.

MRS. MCLAIDLAW
Oh, I see --- Shall I go with you?

LINA
Oh, no, mother. I'm going with the Barhams.

MRS. MCLAIDLAW
The Barhams? But I thought you didn't like them.

LINA
I loathe them.

Without another word Lina dashes towards her own room leaving a very bewildered Mrs. McLaidlaw.

pe

DISSOLVE OUT

DISSOLVE IN

EXT. COUNTRY LANE - DAY

63 SEMI-LONG SHOT - The CAMERA FOLLOWS two small groups along a country lane. The first consists of Johnnie walking by the side of Mrs. Barham. He is smiling happily. Mrs. Barham smiles too as she looks up at him. Behind them a rather tense Lina is flanked on either side by Jessie and Alice, who are both laughing and giggling at some joke. Lina has now changed into the jacket to match her skirt and is not wearing the unattractive hat she wore in the train, but something simple and attractive.

EXT. CHURCH - DAY

64 SEMI-LONG SHOT - Our small procession approaches the lych gate. In the distance we see other people on their way to church. The church bell rings through all this. Johnnie holds open the lych gate to allow Mrs. Barham to pass through. He does the same for Jessie and Alice. The CAMERA MOVES IN QUICKLY as he stops the progress of Lina by grabbing her arm.

JOHNNIE
(in a loud whisper)
You're not really going to church.

Lina looks at him sharply.

LINA
I certainly am.

JOHNNIE
Oh, no, you're not -- you're coming for a walk with me.

He still holds her arm tightly.

LINA
Don't be ridiculous!

JOHNNIE
All right. Let's toss for it. Heads we do, tails we don't.

With his free hand he takes a coin from his pocket and flips it into the air.

65 SEMI-LONG SHOT - Mrs. Barham and the two girls approach the church door. The two girls look round smilingly for Lina and Johnnie - their faces drop.

66 SEMI-LONG SHOT - From their EYELINE we see that Lina and Johnnie are no longer at the lych gate - they have disappeared.

DISSOLV.

EXT. HILLTOP - DAY

67 LONG SHOT - We see the two figures of Lina and Johnnie wind their way to the top of a hill, beyond which can be seen the countryside. There is a strong wind blowing and a nearby tree bends with its force. Johnnie and Lina breathlessly come to a halt at the top of the hill. At this distance we can barely hear their voices:

LINA
(dimly in the distance)
Isn't it lovely!

Suddenly we see Johnnie grab her. She struggles and fights him off. We cannot see their mood - their faces are too far off. Johnnie might be laughing or he might be grim. The struggle might be playful or it might be grisly. Finally he gets her under control.

68 SEMI-CLOSE UP - Lina faces Johnnie breathlessly. It is obvious that Johnnie has attempted to kiss her. Her hair is disarrayed and her blouse, which had been buttoned right up to the neck is undone a few buttons. It has also come out of her skirt, revealing an attractive bit of tummy.

JOHNNIE
Now, just what did you think I was going to do -- kill you? ... Nothing less than murder would justify such a violent self-defense.

LINA
(very still)
Let me go.

(CONTINUED)

JOHNNIE
(assuming an air of sudden enlightenment)
Oh! I'm beginning to get it! I bet you thought I was going to kiss you!

LINA
Weren't you?

JOHNNIE
Of course not.
(releases her)
I was merely reaching around you to fix your hair.

LINA
(with feminine concern)
What's wrong with my hair?

JOHNNIE
I'm glad you asked me. It would have been extremely discourteous to bring the subject up myself.

LINA
(stares at him)
Are you serious?

JOHNNIE
Of course I'm serious.

Lina becomes aware of the condition of her blouse and tucks it back into her skirt.

LINA
I may seem provincial, but, frankly I don't understand men like you. I always have the feeling that your kind of man is laughing at me.

JOHNNIE
I give you my word of honour -- your hair is all wrong -- and yet it has such wonderful possibilities that I -- well, I'm afraid I got excited. For the moment I became a passionate hairdresser.

69 CLOSEUP - Lina looks at him sharply - she feels a little foolish about her battle - and yet is not too sure about him.

70 CLOSEUP - Johnnie looks at her with winning gravity.

71 SEMI-CLOSEUP - Lina eyes him gravely.

LINA
What's wrong with it?

JOHNNIE
Let me show you.

Lina looks at him hesitating. Johnnie steps around her with the thoughtful air of an expert.

JOHNNIE (cont'd)
Now -- let me see --

He takes a comb from her hair and parts it differently. CAMERA MOVES IN to CLOSER SHOT. While he is absorbed, she starts buttoning up her blouse to the collar.

JOHNNIE (cont'd)
Don't do that.

LINA
Why not?

JOHNNIE
(undoing the button again)
Because your ucipital mapilary is quite beautiful.

LINA
What's an ucipital mapilary?

Johnnie puts his hands caressingly around her neck, finally places his finger on the base of her throat.

JOHNNIE
That.

(CONTINUED)

71 (CONTINUED)

Lina looks away quickly.

LINA
I didn't ask you to touch it.

Johnnie instantly takes his hands away, returning to playing around with her hair.

JOHNNIE
I think you're very charming.

72 CLOSEUP - Lina looks at him steadily.

LINA
Thanks. You must find me quite a novelty by contrast to most of the ladies you're photographed with.

CAMERA PANS to Johnnie.

JOHNNIE
How do you like me by contrast to a horse?

CAMERA PULLS BACK to include the two.

LINA
Oh, if ever I got a bit between your teeth, I'd have no trouble handling you at all.

JOHNNIE
Suppose, in the middle of a gallop -- just as you thought I was under perfect control -- I turned around, neighed, and kissed you?

LINA
(not liking the change of subject)
I think you've done enough fooling with my hair.

73 SEMI-CLOSEUP - Lina takes a step away from him, looking about her for her handbag which dropped to the ground in their struggle. She stoops CAMERA PANNING with her and we see it has fallen open on the ground and the mirror is a short distance away. Johnnie comes into picture and picks it up. Their eyes meet as they both rise again CAMERA with them. He hands her the mirror which she holds up before her. She screws her face up this way and that in the bright sunlight.

JOHNNIE
You don't look so good like that. You look more like a monkey with a piece of mirror. What do your people call you -- Monkeyface?

Lina makes no comment but replaces the mirror in [illegible] handbag. While she is doing this CAMERA MOVES IN t[illegible] BIG a CLOSEUP as possible as Johnnie takes her shoulders in his hands and studies her hair again.

JOHNNIE (cont'd)
I still think my way was better.

Lina looks at him steadily - there is a silent pause between them. One feels that this is Johnnie's moment to achieve his purpose of kissing her, but we see that Lina has recovered. She looks down - CAMERA PULLS BACK SLIGHTLY as she closes her handbag with a snap and then quite calmly, says to him, with almost a touch of brusqueness:

LINA
I must go. I'll be late for lunch. Anyway if my father saw me walk in both late and beautiful, it might give him a stroke.

She turns and goes out of picture. Johnnie watches her go.

74 SEMI-LONG SHOT - Lina without turning to look at Johnnie starts to walk down the hill.

75 SEMI-CLOSEUP - A little quizzical smile comes over Johnnie's face, then as he starts to follow her

DISSOLVE OUT

DISSOLVE IN

EXT. MCLAIDLAW'S HOUSE - DAY

76 LONG SHOT - We see Lina and Johnnie walking up the short drive leading to the house (a lovely old Elizabethan house). Suddenly they come to a stop.

77 SEMI-CLOSEUP - Lina is in the act of restraining Johnnie from coming any farther.

LINA
Don't bother to come any farther.

JOHNNIE
I'll be back for you at three.

LINA
(worried)
Please don't. I can't possibly come out this afternoon.

JOHNNIE
Yes, you can.

LINA
No, really. I have to make some calls with my mother.

JOHNNIE
(whispering)
Liar!

LINA
Really!

JOHNNIE
Don't forget - three o'clock!

Lina gives him an exasperated look and then, turning, goes towards the house.

78 SEMI-CLOSEUP - As she reaches the steps leading to the front door, she half turns for a final glance at Johnnie, but before she can complete the movement she overhears her father's voice coming from one of the windows. She moves over CAMERA PANNING with her so that we see into the room over her shoulder. The window is half open and General McLaidlaw and his wife are just about to gather up the Sunday papers preparatory to going into lunch. As he sorts the papers out, the General says:

GENERAL
Lina will never marry, she's not the marrying sort. Anyway she's no need to worry there'll be enough to take care of her for the rest of her life.

MRS. MCLAIDLAW
I suppose you're right, dear. I'm afraid she is rather spinsterish.

GENERAL
What of it? The old maid is a respectable institution. All women are not alike. Lina has intellect and a fine solid character.

The last part of this sentence dies away as the General and his wife make their way out of the room. Lina turns towards the camera with a numbed expression. Suddenly she becomes aware of someone beside her. The CAMERA PULLS BACK to show that it is Johnnie. His face bears a faint smile, although we feel that he senses her distress. There is a tense silence, then suddenly Lina flings herself into his arms. There is a quick passionate kiss, which is broken as Lina, pushing him away, runs up the two steps into the house. Johnnie calls after her in a loud whisper.

JOHNNIE
Three o'clock.

INT. MCLAIDLAW'S HALL - DAY

79 SEMI-LONG SHOT - Lina comes into foreground of picture - she hesitates as she sees her mother and father just seating themselves in the dining room beyond. She takes off her hat and coat and flings them on a nearby chair. We see by her back view an erect posture that indicates her mood is one of defiance as she makes her way across and into the dining room.

INT. DINING ROOM - DAY

80 SEMI-LONG SHOT - General and Mrs. McLaidlaw are seated at the table being served. They both look up as Lina enters.

LINA
Hello, sorry I'm late.

She seats herself at the third place quickly. Then turns to the elderly butler, who is standing by the buffet and has been carving the roast beef.

LINA (cont'd)
Could I have some well done, please, Jenner?

JENNER
Yes, Miss.

81 SEMI-CLOSEUP - including the three at the table.

MRS. MCLAIDLAW
What kept you so long at church, dear?

LINA
(with deliberate calm)
I didn't go to church, I went for a walk -
(Jenner hands her plate)
Thank you, Jenner. - with a man.

MRS. MCLAIDLAW
A man?

LINA
Yes. His name's Johnnie Aysgarth.

The General looks up from his plate.

GENERAL
Johnnie Aysgarth?

(CONTINUED)

81 (CONTINUED)

MRS. MCLAIDLAW
Is that Tom Aysgarth's boy?

GENERAL
(mildly surprised)
How did you meet him? Pity he's turned out so wild. Rough luck on Tom.

82 CLOSEUP - Lina looking down at her plate trying hard to remain calm.

83 SEMI-CLOSEUP - the three. The General picks up a jar of horse-radish sauce. He looks at it a trifle suspiciously.

GENERAL
What's this, eh? Horse-radish? Didn't know horse-radish was in season now. Isn't out of a bottle, is it?

MRS. MCLAIDLAW
(palpably lying)
Of course not, dear.

The General helps himself to some - then tasting it, nods happily.

GENERAL
No, this is the real stuff. Tell the difference at once. Can't stand things out of bottles. Never taste the same.

His wife gives a little relieved look at Phoebe, the maid, who has been serving the vegetables, and placidly agrees.

MRS. MCLAIDLAW
Never, dear.

The CAMERA MOVES IN to a CLOSEUP of Lina. She has obviously been struggling with pent-up emotion. She now bursts out with what has been on her mind.

LINA
Why do you say Johnnie Aysgarth is wild, father?

84. SEMI-CLOSEUP - Lina and her father. The General speaks casually.

GENERAL
Well - he was turned out of some club for cheating at cards, wasn't he?

LINA
(defiantly)
I don't know - I didn't ask him.

GENERAL
Or should have been turned out. Something unpleasant, anyway. What's he doing down here?

LINA
He's staying at Penshaze. I shouldn't have thought Lord Middleham would have had him there, if he'd ever been turned out of a club for cheating.

GENERAL
(a little uncertainly)
Well, perhaps it wasn't cards - it may have been a woman. He was co-respondent or something, I believe. Or ought to have been co-respondent. Good heavens, can't expect me to remember every detail about everybody, can you?.... Anyway ----

Lina, her chin up, adds defiantly:

LINA
Anyway, I happen to be going out with him again this afternoon... he's calling for me at three o'clock.

85 SEMI-CLOSEUP - the three. Lina looks from her father to her mother defiantly. There is dead silence which is finally broken by a small embarrassed cough from the General. During this we have heard the faint ring of the telephone.

86 SEMI-LONG SHOT - The other maid, Winnie, enters the room and looking across at Lina says:

WINNIE
You're wanted on the telephone, Miss.

Lina, with a quick look at both her parents, rises quickly and hurries from the room, leaving the door open.

INT. HALL - DAY

87 SEMI-CLOSEUP - CAMERA FOLLOWS Lina across to the side-table upon which the telephone stands. She sits on the chair beside it and picks up the receiver.

LINA
Hello? .., Yes ..,
(with a defiant glance towards the dining room; in a slightly raised voice; boldly)
Oh, hello, Johnnie!
(for a moment she is happy and triumphant)

The CAMERA has MOVED IN SLOWLY until we have her in CLOSEUP. Her expression changes suddenly to acute disappointment.

LINA (cont'd)
You can't?
(almost like a cry of pain)
Oh -- why not? --
(she pulls herself together in an effort to conceal her hurt)
Why, certainly -- of course I understand ... Thank you for calling ... Yes, I -- I'd be glad to -- when you come down again.

88 OMITTED

INT. HALL - DAY

89 SEMI-CLOSEUP - Lina has replaced the receiver and sits looking ahead with an unhappy expression. With an effort she pulls herself together as she rises, CAMERA FOLLOWING her, and makes her way back into the dining room.

INT. DINING ROOM - DAY

90 SEMI-CLOSEUP - In the foreground of the picture the General and Mrs. McLaidlaw are exchanging significant glances. Beyond them we see the half open door through which a very crestfallen Lina appears. She closes the door behind her and slowly walks back to her seat at the table. As she becomes seated she is conscious that her mother and father are trying to avoid looking at her. She breaks a piece of toast and raises her head in a defiant tilt as the General at last raises his eyes. As they face each other we

FADE OUT

FADE IN

INT. MCLAIDLAW'S HALL - NIGHT

91 SEMI-CLOSEUP - Lina, (in a different dress to previous scene) is seated by the telephone again, waiting for a call to be answered. She looks furtively off screen for a moment and then talks quietly into the mouthpiece.

LINA
Is Mr. John Aysgarth there? ... Oh, he isn't? (a little embarrassed) I thought perhaps -- aren't you expecting him down for the Hunt Ball? ... This is -- oh, it doesn't matter - I'll ring again.

As she hangs up the receiver with an expression of disappointment,

DISSOLVE

EXT. HILLTOP - DAY

92 SEMI-LONG SHOT - The top of the hill with the lonely figure of Lina, standing in the same spot where she had her scuffle with Johnnie.

DISSOLVE

INT. VILLAGE POST OFFICE - DAY

93 SEMI-CLOSEUP - Lina is watching the Postmistress through the brass netting across the counter anxiously. On the wall beyond we see a calendar with the date and day - Thursday.

LINA
Are you sure there's nothing for me, Mrs. Tanner?

POSTMISTRESS
Positive, Miss McLaidlaw.

LINA
Isn't it possible that -- oh, I don't mean to be a nuisance -- that it might have been accidentally put in someone else's letterbox?

MRS. MCLAIDLAW (cont'd)
But we do have to get to the Ball at 8:30 -- and we've invited Reggie Wetherby for dinner -- so I --

LINA
Wetherby, that ox?

MRS. MCLAIDLAW
But I thought you liked him.

LINA
He's an ox.

MRS. MCLAIDLAW
(helplessly)
Yes, dear.

With a sigh, she turns and goes upstairs. Lina waits until she is out of sight then resumes her dialing once more.

LINA
(in a low voice)
Chatham 6132, please -- and do try and get it quickly, won't you, please?

She looks almost desperately after her mother.

INT. LANDING - NIGHT

97 SEMI-CLOSEUP - As Mrs. McLaidlaw turns at the top of the stairs, the General, in dressing robe, emerges from a nearby bathroom.

GENERAL
(anxiously, in a lowered voice)
Did you tell Lina about Wetherby?

MRS. MCLAIDLAW
Yes, dear.

GENERAL
Good. I don't believe in surprises. Should have told her days ago. What did she say?

MRS. MCLAIDLAW
She said he's an ox.

Mrs. McLaidlaw thereupon turns and goes towards her room, leaving a bewildered General. He finally turns and looks down the stairs.

INT. MCLAIDLAW'S HALL - NIGHT

98 SEMI-CLOSEUP - Lina listening. Her face chang she speaks in a dejected voice.

LINA
No reply? Thank you.

As she hangs up we hear the General's voice calling:

GENERAL'S VOICE
Lina!

LINA
Yes, father?

GENERAL'S VOICE
Come along now -- hurry.

LINA
Yes, father.

She slowly rises and turns towards the stairs.

DISSOLVE

INT. MCLAIDLAW'S HALL - NIGHT

99 SEMI-LONG SHOT - Jenner is coming towards the front door to open it. The General, in full Hunting pink evening clothes, with Mrs. McLaidlaw dressed in a dignified black formal evening dress, wearing her rather old-fashioned but costly jewels, come from the sitting room. They both look anxiously up the stairs for Lina - but there is no Lina. They exchange unspoken thoughts and Mrs. McLaidlaw turns and goes upstairs as the General comes forward to greet his arriving guests. They are Reggie Wetherby, a solid young squire, his elderly mother, and his two somewhat rugged sisters.

REGGIE
I'm afraid we're a bit late, General.

GENERAL
(cordially)
Not at all! How are you, Reggie?
(turning to the
older woman)
And Mrs. Wetherby?

Mrs. Wetherby mumbles an answer as the General continues with the elder sister.

GENERAL (cont'd)
And Miss Wetherby?
(to the second
sister)
And -- and Miss Wetherby!

Jenner relieves them of their wraps (maybe assisted by Winnie).

GENERAL (cont'd)
Come in, come in -- Lina will
be down in a minute or two.

They move towards the sitting room.

INT. LANDING - NIGHT

100 SEMI-CLOSEUP - Outside Lina's bedroom door Mrs. McLaidlaw is knocking.

MRS. MCLAIDLAW
(in a sharp voice)
Lina! Lina!

She does not wait for a reply but opens the door.

INT. LINA'S ROOM - NIGHT

101 SEMI-LONG SHOT - As Mrs. McLaidlaw enters she sees Lina huddled up in an armchair, her hand to her face. She is not dressed, but is in a simple tailored dressing gown over her underwear.

102 SEMI-CLOSEUP - Mrs. McLaidlaw gasps.

MRS. MCLAIDLAW
Lina -- it's seven o'clock -
you're not dressed yet!

The CAMERA PANS with her towards Lina. She stops short suddenly as she sees a rather drab-looking formal evening gown hanging outside the wardrobe door.

MRS. MCLAIDLAW (cont'd)
Aren't you going to wear your new dress?

103 CLOSEUP - Lina surreptitiously wipes away the final trace of a tear - in an endeavor to conceal the fact that she has been crying from her mother. She turns.

LINA
I'm not in the mood for it.

CAMERA PULLS BACK to SEMI-CLOSEUP as Mrs. McLaidlaw comes to her.

MRS. MCLAIDLAW
What's the matter, dear -- it isn't Reggie Wetherby, is it?

LINA
(with a singular slow emphasis)
No, mother, I give you my word, it's not Reggie Wetherby.

MRS. MCLAIDLAW
Then it must be a headache -- or isn't it?

LINA
I think it is, mother.

MRS. MCLAIDLAW
Your eyes do look a bit heavy.

LINA
My head's splitting.
(suddenly)
Mother -- I'm not going to the Ball.

MRS. MCLAIDLAW
(shocked)
You're not -- you mean -- Why what will your father say? Perhaps an aspirin tablet --

104 SEMI-LONG SHOT - Mrs. McLaidlaw hurries over towards the door, turning forgetting all about the aspirin tablet.

MRS. MCLAIDLAW
And Reggie Wetherby! --
(she turns and flutters back to Lina)
You've simply got to wear your new dress, my dear! You haven't a temperature, have you?

LINA
(distractedly)
Yes -- no -- I don't know!

There is a knock on the door.

LINA (cont'd)
Come in.

Winnie enters and coming down to Lina hands her a telegram.

WINNIE
This has just come for you, Miss Lina. It was 'pay on delivery' - eight and ninepence!

The CAMERA MOVES IN as Lina excitedly tears it open -

LINA
Take it out of my bag, Winnie -- it's over there.

WINNIE
Oh, the General's paid for it, Miss.

A look of incredulous delight comes over Lina's face as her eyes glance quickly at the signature. Automatically she mutters:

LINA
Thank you, Winnie - thank you.

Winnie goes out of picture. Lina reads excitedly.

(CONTINUED)

104 (CONTINUED)

INSERT CLOSEUP OF THE TELEGRAM, which reads:

"TAKING SIX-THIRTY TRAIN WHICH WILL GET ME THERE JUST IN TIME TO BE TOO LATE TO ESCORT YOU TO HUNT BALL. IF YOU HAVE OTHER ESCORT AM PREPARED TO SHOOT HIM BUT REFUSE TO SHOOT MYSELF. PREFER TO SIT IN MOONLIGHT ON STONE FENCE THINKING OF YOU AND CATCHING COLD. AM WRITING THIS TELEGRAM IN RAILROAD STATION IN TERRIBLE RUSH -- SO I HAVEN'T TIME TO MAKE IT SHORTER.
JOHNNIE."

105 CLOSEUP - Lina smiles happily to herself. Looking up from the telegram she becomes conscious that her mother is watching her. CAMERA PULLS BACK a little as she folds it and stuffs it into her dressing-gown pocket. Mrs. McLaidlaw looks at her vaguely, dimly worried about her headache, not associating for one moment the telegram with the headache or the Ball. Suddenly Lina swings around.

LINA
Tell father I'll be down in two seconds.

CAMERA PULLS BACK QUICKLY as Mrs. McLaidlaw with an even more bewildered expression hurries out of the room. Lina dashes over to the wardrobe.

106 SEMI-CLOSEUP - She flings the doors open and in doing so the drab dress slips from its hanger and lies in a crumpled heap on the floor unnoticed by Lina. She quickly takes down the obviously new white gown and hurries with it over to the dressing table - CAMERA with her. She holds it up against her criticizing her reflection in the mirror. Then holding it aside she reflectively strokes her bare neck in a downward movement. Swiftly she reaches a decision and snatching a pair of scissors from the table commences to cut away the net which modestly fills the top of the dress as the CAMERA MOVES IN to CLOSEUP,

FADE OUT

rs

FADE IN

INT. BALLROOM - NIGHT

107 CLOSEUP. CAMERA PULLS BACK from an extremely attractive-looking Lina. She is wearing the new white dress with a low neckline - minus the respectability of the net. Her hair is dressed in a style similar to that suggested by Johnnie on the hilltop. As the CAMERA PULLS FARTHER BACK we see she is standing looking at the rather crowded ballroom floor, music is playing. Beside Lina is Reggie Wetherby. Nearby them is the General and Sir Gerald, the M. F. H., a distinguished-looking old gentleman with a formidable moustache. Lina anxiously looks towards the entrance, waiting for Johnnie's arrival.

108 SEMI CLOSEUP. Reggie and Lina. Reggie speaks somewhat timidly.

REGGIE
I say, Lina.

Lina, her eyes to the door hardly hears him, doesn't answer him.

REGGIE (cont'd)
I say!

LINA
(vaguely)
Yes, Reggie?

REGGIE
The music's playing, you know.

LINA
(suddenly aware of him)
Why, of course! Poor Reggie! You want to dance, don't you?

REGGIE
Righto.

They go onto the floor, CAMERA with them, as they start to dance Reggie continues.

REGGIE (cont'd)
I say -- I like your calling me "Poor Reggie" -- it makes me feel -- oh, I don't know -- quite romantic.

109 SEMI CLOSEUP. Sir Gerald watches Lina dance away and turns to the General.

SIR GERALD
I say, General -- that's not Lina dancing with Wetherby, is it?

GENERAL
Yes, it is.

SIR GERALD
(with a look of wonderment)
By jove, didn't recognize her at first!

GENERAL
Didn't recognize her myself.

As Sir Gerald turns to greet some other friend a powdered footman enters picture.

FOOTMAN
I beg your pardon, sir -- but there's a gentleman at the door who says he is with your party -- he has no card -- the name is Aysgarth.

The General stiffens and glances towards the entrance.

GENERAL
Aysgarth? Must be a mistake.

His attention is drawn again to the entrance as he sees:

110 SEMI LONG SHOT - Johnnie pushing past another attendant at the door. He comes forward smilingly - CAMERA PULLS BACK to INCLUDE the General and footman in f.g. as Johnnie approaches with outstretched hand. He is wearing white tie and tails.

JOHNNIE
General McLaidlaw?

(CONTINUED)

ff

110 (CONTINUED)

GENERAL
(stiffly)
Yes.

JOHNNIE
I'm John Aysgarth. Did Lina get my telegram?
(with a grin)
I do hope it wasn't too expensive.

GENERAL
(coldly)
It was eight shillings and ninepence.

JOHNNIE
Thank you for mentioning it. You see, I was at the railway station and found myself a bit short. After I'd sent the wire I thought you might wonder about its coming pay on delivery, and I was about to send another one explaining -- but the clerk told me that would cost another two shillings. So I didn't. -- By the way - er --
(indicates the still waiting footman)

GENERAL
Well -- ahem -- I'm sorry, Mr. Aysgarth, but I don't recall inviting you in my party.

JOHNNIE
How awkward. I thought you had -- otherwise I should never have come all the way from London.

GENERAL
(spluttering at Johnnie's audacity)
Well! I'm - I'm sure I don't know what to say.

Johnnie eyes the footman again.

(CONTINUED)

110 (CONTINUED)

JOHNNIE
I suggest you say something, General -- before you embarrass this poor fellow to death.

Just at this moment the music finishes playing a fox-trot, and almost immediately commences a waltz tune.

111 SEMI-LONG SHOT. Some of the dancers come off the floor, others start the waltz. Lina and Reggie dance into the picture. Lina sees Johnnie and without ceremony breaks away from him and comes running over to Johnnie. Meanwhile Sir Gerald has joined the group again.

112 SEMI-CLOSEUP. The group.

LINA
Johnnie!

JOHNNIE
(greets her warmly)
Hello, Lina..

LINA
Oh, Johnnie!

JOHNNIE
Sorry I'm late. This is our dance, I believe, isn't it?

Lina gives a half-glance at Wetherby, left deserted on the floor, and then at Sir Gerald who obviously expects to have the next dance with her.

LINA
Why -- er --

Johnnie puts an arm around her waist.

JOHNNIE
Excuse me, General.

Before any of the rest of the group are aware of what is happening, Johnnie has danced Lina on to the floor. The General suddenly becomes aware that the footman is still standing by.

112 (CONTINUED)

GENERAL
(irritably)
What the devil do you want?

FOOTMAN
I beg your pardon, sir.

He leaves discreetly as Reggie comes into picture - he is still eyeing Lina and Johnnie - he turns vaguely to the General.

REGGIE
I - I don't understand.

GENERAL
(even more irritably)
And what in blazes do you want?

REGGIE
(taken aback)
Eh? What?

The CAMERA MOVES on to Reggie's completely bewildered face as he looks from the General to Sir Gerald and back to the General.

113 SEMI CLOSEUP. Johnnie and Lina dancing. It is a waltz - and the tune is later used throughout the film as their "theme song." Johnnie is happy, Lina in heaven. After a few moments Johnnie sees the happiness on her face.

JOHNNIE
Hello, Monkey-face.

LINA
(looking up at him shyly)
Hello.

They dance round in silence for a second or two - then again:

JOHNNIE
Hello, Monkey-face.

(CONTINUED)

113 (CONTINUED)

LINA
(a little
less shyly)
Hello, Johnnie.

By now we have followed them to the other side of the room. Without a word Johnnie waltzes her completely off the dance floor into a corridor.

INT. CORRIDOR - NIGHT

114 SEMI LONG SHOT. Johnnie comes to a standstill in a secluded part of the corridor.

LINA
Why did you come out here?

JOHNNIE
Too many old gentlemen with moustaches are watching us.

The next moment two elderly gentlemen, both with moustaches, stroll into picture. Johnnie sees them with a startled expression. He grabs Lina by the hand.

JOHNNIE (cont'd)
Come on!

He hurries out through some glass doors before she can protest.

EXT. COURTYARD - NIGHT

115 SEMI LONG SHOT. A lot of cars are parked here, and in the b.g. we see a small group of chauffeurs. Johnnie, still holding Lina by the hand, is hurrying her across towards the cars. As they come into SEMI CLOSEUP near camera we see Lina is having to half run to keep step with him.

LINA
Johnnie, we can't do this.
(at the same time
contradicting
herself)
Where are we going?

(CONTINUED)

ff

115 (CONTINUED)

JOHNNIE
Which is your car?

LINA
(still being hustled along)
This is scandalous! The last one on the left!

116 SEMI LONG SHOT. They come into picture to the last car Lina indicated. It is the McLaidlaw Rolls. Johnnie opens the door and almost pushes Lina in. Then comes round and gets into the driving seat.

117 SEMI CLOSEUP. Before Lina has time to protest, Johnnie has turned on the switch and started the car.

118 SEMI LONG SHOT. The car sweeps out of the courtyard towards the roadway.

DISSOLVE

INT. CAR - NIGHT - (PROCESS)

119 SEMI CLOSEUP. Johnnie driving along, Lina sitting quietly beside him looking ahead.

JOHNNIE
Have you ever been kissed in an automobile before?

Lina doesn't answer for a moment, not even looking at him. Then slowly, gravely, she turns to him.

LINA
Johnnie.....

JOHNNIE
Yes, Monkey-face?

LINA
You mustn't joke with me. I'm not good at joking or small talk. I don't know how to flirt.

(CONTINUED)

119 (CONTINUED)

JOHNNIE
(shifting tactics - with sincerity)
I'm quite serious -- have you ever been kissed in a car?

LINA
Never.

JOHNNIE
Would you like to be?

LINA
(simply)
Yes.

Johnnie stops the car.

120 CLOSEUP - the two. Johnnie turns to Lina, studying her.

JOHNNIE
You're the first woman I ever met in all my life who said yes when she meant yes.

LINA
(with the solemnity of a child)
What do most of them say?

JOHNNIE
Hanged if I know. They say <u>anything</u> except yes.

LINA
But they kiss you?

JOHNNIE
Usually.

LINA
Have there been many?

(CONTINUED)

JOHNNIE
One night, when I couldn't fall asleep, I started to count them. -- the way one counts sheep jumping over a fence -- and I passed out on number seventy-three.

LINA
Are you always honest -- like this -- with the others?

JOHNNIE
No . . .

LINA
Why are you honest with me -- because I'm different?

JOHNNIE
(slowly)
Not exactly. I'm honest with you because I think that's the best way to get results.

They look at each other for a moment in silence, and then, with a mutual impulse, they kiss.

121 CLOSEUP - Lina. Over Johnnie's shoulder after the kiss speaks very simply and quietly.

LINA
I hope I'm not saying the wrong thing -- but I love you.

122 CLOSEUP - Johnnie. He looks at her a moment in silence. For one of the few times in his life -- perhaps the first time -- he is deeply moved.

JOHNNIE
No -- you haven't said the wrong thing.

123 SEMI CLOSEUP. Suddenly he leans forward and starts the car again.

LINA
Where are we going?

(CONTINUED)

JOHNNIE
(almost savagely)
I don't know. Anywhere. I think I'm falling in love -- and I'm not sure I like it! ..
(almost grouchily - as he increases his speed)
I never thought it would happen like this.

LINA
Neither did I. I pictured an entirely different kind of man.

JOHNNIE
Me, too.

LINA
(still rather grave and thoughtful)
I saw it all rather conventionally -- We'd meet at a garden party, perhaps, then he would call on me, and we'd go riding together, and we'd spend evenings together in the living room by the fire -- and after several months --
(looking out of the car window)
By the way, we're coming to my house. Would you like to stop for a drink? There's no one home but the servants.

JOHNNIE
No! I certainly wouldn't! I want to get back to that Ball as fast as possible.

LINA
(looking at him with a "Mona Lisa" smile)
Poor Johnnie!

Suddenly, with a screech of brakes, the car comes to a standstill. They are in front of the McLaidlaw house. We might get an impression of its lights through the window.

123 (CONTINUED)

LINA (cont'd)
Why did you stop?

JOHNNIE
(bewildered and still savage)
I wish I knew .... Well -- get out!

Lina looks at him for a moment -- then again her "Mona Lisa" smile -- and she starts to get out.

DISSOLVE

INT. McLAIDLAW HALL - NIGHT

124 SEMI LONG SHOT. Lina and Johnnie are moving across the hall towards the study, followed by Jenner. As Lina opens the study door, she turns.

LINA
(to Jenner)
I won't be needing you, Jenner -- we can pour the drinks ourselves.

JENNER
Very good, Miss.

He withdraws as they go into the room.

INT. STUDY - NIGHT

125 SEMI LONG SHOT. The study is a moderate-sized panelled room with plenty of books, a writing desk, a rack of guns, and some other antique weapons on the wall. A low fire burns in the stone hearth. Lina indicates the fireside sofa to Johnnie.

LINA
Now you sit down, and I'll mix you a drink. I think you need one.

Johnnie sits and watches Lina, who starts mixing him a whiskey and soda on a side table at the end of the settee.

CAMERA MOVES IN to SEMI CLOSEUP.

(CONTINUED)

125 (CONTINUED)

JOHNNIE
You must be made of iron.

LINA
Why?

JOHNNIE
How can you be so calm? Look at me --
(holds out his hand)
My hand is shaking. The least you could do is swoon away.

LINA
I'm surprised at myself.
(as she hands him the drink)
Maybe it's because for the first time in my life I know what I want.

126 CLOSEUP. Johnnie stares at her, shudders for a moment, suddenly putting his drink aside he puts out a hand and draws her down beside him. He puts an arm around her shoulders.

JOHNNIE
(looking at her with wonder)
I love you, too.

LINA
(after a moment, quaintly)
Are you courting me?

JOHNNIE
(unhappily)
I'm afraid so.

LINA
This is a beautiful moment. We're in my home -- the house where I was born -- sitting by the fire . . . alone together . . . in my favorite room -- do you like this room?

(CONTINUED)

JOHNNIE
(beginning to look around)
Very much --

He suddenly stops as he sees:

127 SEMI CLOSEUP. A full-length portrait of General McLaidlaw in uniform - moustache and all - looking sternly, even suspiciously, directly down at them.

128 SEMI CLOSEUP. Johnnie jumps to his feet startled - CAMERA FOLLOWING him and approaches the portrait.

JOHNNIE
(to the General's portrait)
See here, old boy, don't you think that's going a bit too far!
(moves away then turns on the portrait)
Moustaches and all!
(turns to Lina)
He doesn't like me.

129 CLOSEUP - Lina looking up at him gravely.

LINA
I know.

130 SEMI CLOSEUP. Johnnie continues to address the portrait.

JOHNNIE
You don't trust me from here to there, do you? Well, you're right! Stop it before it's too late! Tell her everything you're thinking -- tell her I'm no good to her, that I'll only bring her unhappiness -- and -- and that I'll probably be the death of you both. Warn her! Speak up, man -- it's your last chance!

130 (CONTINUED)

There is a pause - Lina comes into picture, standing beside him. Johnnie turns to her.

JOHNNIE (cont'd)
Can you hear him?

LINA
Very distinctly.

JOHNNIE
He's not exaggerating a thing. It's all true -- every word he isn't saying!

They both look at the portrait as if it were a living man.

LINA
I love him, father.

Another silence.

JOHNNIE
Did you see him jump?

LINA
I did.

JOHNNIE
Watch this one.

He moves a step nearer to the portrait, taking Lina with him.

CAMERA MOVES IN.

JOHNNIE (cont'd)
Sir, I have the honor of asking for your daughter's hand in marriage.

A silence - then Johnnie prods the General on the chest impatiently with his finger.

JOHNNIE (cont'd)
What do you say to that?

Johnnie's prodding has loosened the picture from its hanging and it begins to fall. Johnnie and Lina manage to save it from crashing to the ground.

JOHNNIE (cont'd)
Well, you heard him that time, didn't you?

LINA
I did.

JOHNNIE
Well?

LINA
(with deep feeling)
It doesn't matter -- it doesn't matter.

Johnnie stands a moment, hesitating, then he takes her in his arms. He doesn't kiss her, just looks at her.

LINA (cont'd)
(tenderly)
Poor Johnnie.

JOHNNIE
Poor Monkey-face.

They look at each other in silence.

JOHNNIE (cont'd)
Can you hear the music?

There is no music on the sound track at all.

LINA
Very clearly.

JOHNNIE
Then let's dance -- let's dance before I -- before we --

(CONTINUED)

130 (CONTINUED)

LINA
(putting her fingers across his lips)
Let's dance.

They start waltzing. One beat after they have started, the waltz tune they were dancing to in the ballroom comes in. After they have waltzed for a few moments -

DISSOLVE

INT. BALLROOM - NIGHT

131 SEMI CLOSEUP. Continuing the same movement we find Johnnie is waltzing Lina back onto the ballroom floor - the CAMERA MOVING BACKWARDS with them. There is sheer ecstasy on Lina's face.

The CAMERA PULLS FARTHER BACK as they dance gayly round - it continues its sweep until they are lost among the other dancers. Finally the CAMERA comes to REST on the stern profile of Lina's father - he is staring angrily at them.

FADE OUT

(END OF PART I)

FADE IN

EXT. COUNTRY ROAD - DAY

132 CLOSEUP. The screen is filled with a pile of luggage. Two particular suitcases are so near the front that we are able to read the initials - on one case are the initials "J.A." while on the other the initials are "L.Mc.L."

The CAMERA PULLS BACK revealing that the luggage is piled into the back of an open car. Johnnie is seated at the driver's seat and is looking round anxiously.

INT. McLAIDLAW HALLWAY - DAY

133 SEMI-LONG SHOT. Lina is descending the stairs attired in a suit and carrying a small beauty case. She comes down to the f.g. by the sitting room door. She deposits the case on the floor beside her and then, bracing herself, enters the room.

INT. McLAIDLAW SITTING ROOM - DAY

134 SEMI-LONG SHOT. As Lina enters, with what we know to be an assumed casual air, she comes upon a scene which is familiar to her, symbolizing her parents' home life. Her father is seated in his favorite armchair, reading the "Times," while her mother is busy at work on her tapestry.

The CAMERA MOVES IN until we are in a CLOSEUP of Lina. She looks furtively from one to the other.

135 SEMI-CLOSEUP. The General busily occupied in reading his "Times."

136 SEMI-CLOSEUP - Mrs. McLaidlaw working away at her tapestry.

137 SEMI-CLOSEUP. Lina glances down at an envelope she has in her hand. She notices that the flap is open. She quickly licks it and presses it down.

LINA
I was just running down to the post -- we're out of stamps.

138 SEMI-CLOSEUP. Lina's mother looks up from her tapestry.

MRS. McLAIDLAW
Would you call in at Marshall's and get me some more of this green wool?

139 SEMI-CLOSEUP. Lina reacts to this sharply.

CAMERA PULLS BACK as she crosses over to her mother.

140 SEMI-CLOSEUP. We see that Lina is inclined to be sentimental and would like to kiss her mother, but she is held back when her mother hands her a skein of wool.

MRS. McLAIDLAW
Here it is. Make sure it's the same green, dear. Take it outside into the daylight.

LINA
All right, mother.

CAMERA FOLLOWS a very distressed Lina, over to her father.

LINA (cont'd)
Anything for you, father?

The General doesn't look up from his paper.

GENERAL
No, dear .... there's nothing I want.

141 SEMI-LONG SHOT. Lina crosses the room without a word and goes through the door.

INT. HALLWAY - DAY

142 SEMI-LONG SHOT. Lina hastily picks up her beauty case and takes a step towards the front door. Suddenly she pauses as she hears her mother's voice calling after her.

MRS. McLAIDLAW'S VOICE
Don't be late for tea, dear.

143 SEMI-CLOSEUP. The back of Lina's head and shoulders come into picture. For a moment she remains still, then with a sudden movement she hurries away from the camera and passes through the front door, closing it silently behind her.

FADE OUT

FADE IN

INT. HALLWAY - DAY

144 SEMI-LONG SHOT. The same shot as previous scene. One of the maids is moving away from the camera towards the front door. She opens it and framed in the doorway is a small boy holding a parcel and a note. We hear his murmured voice explaining something. The maid takes the parcel and note from him and closes the door. As she goes towards the sitting room CAMERA PANS with her. Through the open door we see her cross to Mrs. McLaidlaw, who is seated at the tea-table before the fire.

INT. SITTING ROOM - DAY

145 SEMI-CLOSEUP. Mrs. McLaidlaw has taken the parcel and note and is in the act of saying:

MRS. MCLAIDLAW
But what has happened to Miss Lina?

The maid murmurs something and leaves the picture. Mrs. McLaidlaw puts the parcel aside and takes up the envelope.

146 SEMI-CLOSEUP. The General has laid his 'Times' on his knees and is looking across at his wife. We hear the sound of the envelope being torn open - then there is silence. A look of alarm comes into the General's face as we hear a low moan of distress from Mrs. McLaidlaw, followed by a soft thud on the carpet - as the General swiftly moves from the picture we

FADE OUT

FADE IN

EXT. & INT. REGISTRAR'S OFFICE - DAY

147 CLOSEUP.. The screen is filled with a brass plate upon which is engraved the name:

WILLIAM HOWE
REGISTRAR OF BIRTHS,
DEATHS & MARRIAGES

In the plate we get a faint impression of passers-by with umbrellas. The wall surrounding it is ivy-clad and is wet with falling rain.

CAMERA PANS off and onto a window - the panes are running with streaks of rain.

CAMERA MOVES IN as though to peer at what is going on inside. Through the shimmering glass we see that Lina and Johnnie are being married by the registrar. Johnnie is in the act of putting the ring on Lina's finger. On one side of them stands a charlady (scrubwoman) who is busy wiping her hands on her burlap apron prior to taking the pen to sign as witness. On the other side of Lina and Johnnie is the other witness, a janitor or suchlike, or taxi-driver, who is being told by the registrar to take his place by the charlady to do his part of the signing. As Lina and Johnnie embrace --

FADE OUT

mk

FADE IN

INT. AYSGARTH HALL - DAY

148 CLOSEUP. The screen is filled with a label on which is written -

MR. & MRS. JOHN AYSGARTH -
Passengers to
Wickstead, England.

THE CAMERA PULLS BACK to reveal a series of hotel labels, which by their names inform us of the itinerary Johnnie and Lina have taken for their honeymoon - such as 'Quisiana, Capri' - 'Ambassador, Rome' - 'Excelsior, Naples' - 'Negresco, Nice' - 'Hotel de Paris, Monte Carlo' - 'Hotel Danielli, Venice' -. As CAMERA comes to a standstill we see that the labels are stuck onto an innovation trunk, which is being carried on the back of a man across the hall of a country house. There is quite an air of activity here. We see Lina and Johnnie descending the stairs, accompanied by a young man of a slightly 'arty' type. A maid is coming from a service door at the end of the hall. As Lina and Johnnie reach the foot of the stairs, the man with the trunk arrives there.

JOHNNIE
(to trunk)
That one goes up on the first landing.

The trunk swings round and goes up the stairs - we never really see the man beneath it.

149 SEMI-CLOSEUP - Lina, who has just been shown the house for the first time, is in a trance of happiness.

JOHNNIE
Well, Mrs. Aysgarth, how do you like it?

Lina is speechless.

pe

(CONTINUED)

149 (CONTINUED)

JOHNNIE (cont'd)
Because if you don't like it, blame it all on Mr. Bailey.
(indicating decorator)
He rented the house while we were on our honeymoon. He decorated it. It's his fault... But if you like it ---

LINA
I adore it. I'm mad about it. It's wonderful.

JOHNNIE
In that case, you're talking to the right man. I engaged Mr. Bailey -- didn't I, Mr. Bailey?

BAILEY
You did, Mr. Aysgarth -- it's true -- very true, I must say.

LINA
(adoringly)
Johnnie, you're a genius.

They look at each other happily, in a half embrace.

150 SEMI-CLOSEUP - Bailey looks somewhat embarrassed, then gives a quiet cough.

BAILEY
And -- ahem -- I must be going now -- so -- what shall we do about the bill, Mr. Aysgarth?

151 SEMI-CLOSEUP - Johnnie and Lina. Johnnie speaks over his shoulder, hardly turning his head.

JOHNNIE
The bill? Oh, shoot it along, my dear man -- shoot it along.

152 SEMI-CLOSEUP - The three. Bailey reaches into his pocket and brings forth the bill - it is a long, long bill with perhaps several hundred items on it and it folds up like a railroad ticket.

BAILEY
I happen to have it with me -- it's all itemized -- and if you'd care to go over it --

Johnnie still does not turn his head.

JOHNNIE
Drop it on that pretty table on your way out, Bailey, old boy.

Bailey hesitates helplessly - then after a pause -

BAILEY
Yes, Mr. Aysgarth. Thank you very much, Mr. Aysgarth. And -- and --
(as he backs towards the door)
All the happiness in the world to you both!

Johnnie at last half turns to him -

JOHNNIE
(absently)
Eh!
(coming out of it a little)
Oh, yes -- thank <u>you</u> -- and good-bye!

Bailey finally backs from the picture.

bg

153 SEMI-CLOSEUP - Lina takes a few steps across the hall, looking around her happily - CAMERA FOLLOWING her. Johnnie watching her with a satisfied smile.

LINA
Johnnie, I never dreamt we'd have such a gorgeous house!
(a little worried)
Are you sure you can afford it?

Johnnie swings round as the maid comes into picture behind him.

JOHNNIE
Er -- I've forgotten your name --

ETHEL
Ethel, sir.

JOHNNIE
We'll have some tea, Ethel.

ETHEL
Very good, sir.

She withdraws from the picture. Johnnie turns to Lina again.

JOHNNIE
Do you like Ethel?

LINA
She seems perfect -- quite a superior type of maid --
(again that slightly worried expression)
But are you sure you can --

JOHNNIE
(interrupting - with the air of a man who has more wonders to show)
Now, come into the drawing room.

pe

154 SEMI-LONG SHOT - As they go towards the drawing room, the man who was under the trunk comes downstairs.

TRUNKMAN
That's the lot, sir.

Johnnie dives into his pocket and throws the man a tip.

JOHNNIE
Thank you.

TRUNKMAN
(effusively)
Thank you, sir. Thank you very much, sir. Much obliged.

He goes - breathing heavily, out of breath and overcome.

LINA
Johnnie, you gave him half-a-crown! A shilling would have been plenty.

CAMERA PANS them over to the drawing room.

JOHNNIE
He's got to live the same as everybody else. -- Come along.

Johnnie throws the drawing room door open and Lina goes in.

INT. AYSGARTH DRAWING ROOM - DAY

155 SEMI-LONG SHOT - Lina comes into the drawing room and pauses - she has probably seen it some few minutes before, but now is able to concentrate on it. It is a very striking 'decorator's room' - in excellent taste but with little individuality. Johnnie shuts the door behind him and goes over to the phonograph. It is apparently all set, record and all. He presses a button and it immediately begins to play.

pe

156 SEMI-CLOSEUP - Lina standing alone - the music starts. Suddenly her eyes light up as she recognizes the tune - it is their waltz. Johnnie comes into picture and holds her as though for a dance. He starts to walk her to the tune of the waltz.

CAMERA FOLLOWS them round the room.

JOHNNIE
(romantically)
Now -- where are we?

LINA
At the Hunt Ball.

JOHNNIE
Where else?

LINA
Venice.

JOHNNIE
And - - ?

LINA
And Naples, and Capri, and Monte Carlo, and Nice and --

She is building to a big climax in which he joins her.

LINA & JOHNNIE
(together)
And Paris!

They look at each other very romantically. Suddenly they are interrupted by a knock on the door. They turn.

157 SEMI-LONG SHOT - Lina and Johnnie in the f.g. Beyond we see Ethel entering. She hands Johnnie a telegram.

ETHEL
I beg your pardon -- a telegram for you, sir.

They break their embrace, as Johnnie takes the telegram.

157 (CONTINUED)

JOHNNIE
Thank you -- er -- Ethel.

Ethel goes out again.

CAMERA MOVES IN to a TIGHT TWO. Johnnie's expression changes as he reads.

LINA
(anxiously)
Is it -- is it bad news, dear?

JOHNNIE
Oh -- it's from an old friend of mine -- stupid fellow -- he wants a thousand pounds. You couldn't spare a thousand, could you, dear?

LINA
A thousand! What does he want it for?

Johnnie gives a very slight shrug.

JOHNNIE
Hanged if I know -- probably because I borrowed it from him.

LINA
(uncomprehending)
You borrowed it? Why?

Johnnie stuffs the telegram into his pocket and puts his arm around her.

JOHNNIE
Because I was going on a honeymoon with the loveliest girl in the world, and I wanted her to be happy. Was she happy?

pe

158 CLOSEUP - Lina looks at him still bewildered.

LINA
But --
(slowly she begins to realize)
But -- didn't you have any money of your own?

159 CLOSEUP - Johnnie - his eyes smiling, but in a calm voice -

JOHNNIE
Not a shilling.

We hear Lina's voice speaking as the CAMERA PULLS BACK to include her -

LINA
I thought -- I had the impression -- oh, Johnnie, how could you have done it?

Johnnie chuckles as he draws her down to the settee, CAMERA FOLLOWING THEM.

JOHNNIE
Now don't worry your darling little head today of all days. I'll take care of Henry somehow.

LINA
But Johnnie -- I still don't understand -- are you broke?

JOHNNIE
Monkey-face, I've been broke all my life.

LINA
But why didn't you tell me? Every time I brought up the subject you -- oh, Johnnie, whatever made you take this extravagant house?

pe

(CONTINUED)

JOHNNIE
Well, I didn't think you'd want to live in a shack -- a girl like you, who's going to come into plenty of money some day.

LINA
(shocked)
Just a minute -- I can't quite get this into my head -- do you mean you were thinking of my inheritance when you -- well, I don't know what to say.

JOHNNIE
Now, darling, really -- isn't it silly to spend the best years of our life waiting? Why not be comfortable from the beginning?

During this the CAMERA HAS MOVED IN to two big heads. Lina has been studying Johnnie closely as he speaks, and now replies soberly, without tenderness - almost intellectually:

LINA
Oh, Johnnie -- I'm just beginning to understand you! You're a baby! I know you didn't marry me for my money -- you could have done much better elsewhere...My income will never pay for all this -- never!

JOHNNIE
(hopefully)
What about your father?

LINA
(quickly)
I couldn't possibly ask father. Why, even mother -- you saw how restrained she was when she met us at the station.
(suddenly)
Johnnie, you wouldn't actually want to live on your wife's allowance, would you?

160 CLOSEUP - Johnnie replies quickly -

JOHNNIE
No, darling, naturally not.

We hear Lina's voice rather sternly -

LINA'S VOICE
Well, then!

Johnnie looks down - there is a pause - then Lina's voice again insistently -

LINA'S VOICE (cont'd)
Answer me, Johnnie.

JOHNNIE
Well, if the worst came to the worst -- that is -- if there's no other way out of it -- why, I'd probably have to --

161 SEMI-CLOSEUP - (During Johnnie's hesitating speech we cut to the two again).

LINA
What?

JOHNNIE
Well, borrow some more. I've never touched old Middleham, yet. He ought to be good for a month or two's housekeeping.

(CONTINUED)

161 (CONTINUED)

LINA
(slowly)
I think you must be mad.

Johnnie looks at her with a very hurt expression - he slid to his knees beside her.

JOHNNIE
(penitently)
Monkey-face, marrying you was the sanest thing I ever did in my life.

He tries to kiss her but she pushes him away.

LINA
No, Johnnie -- I don't want you to kiss me. Don't -- please.

There is another tap on the door which causes Johnnie to get to his feet.

162 SEMI-LONG SHOT - Ethel enters carrying the tea-tray - she is a little doubtful as to where to put it. Johnnie helpfully indicates a small table and pulls it across towards Lina. Ethel is most impressed by the action and as she places the tray down and turns to go, gives Johnnie a grateful smile. During this Lina has been thinking hard and watching Johnnie. As soon as the door has closed behind Ethel Lina speaks.

LINA
(having come to a conclusion)
Johnnie, there's going to be no more borrowing.

JOHNNIE
(mildly astonished)
But what else is there to do?

LINA
You've got to go to work.

JOHNNIE
(puzzled)
Work?

pe

(CONTINUED)

162 (CONTINUED)

LINA
W-o-r-k.

Johnnie comes to the settee and leans over the end -

JOHNNIE
You mean put on old clothes and go out with a shovel?

LINA
Don't be flippant.

JOHNNIE
Well, what do you mean? I'm afraid you're a bit of a dreamer, darling. Let's be practical about this. Do you know the statistics on unemployment? Do you realize, that in order to be an electrician, or a plumber, or a carpenter -- you haven't been around, darling! -- Why, they have to be apprentices and after that -- oh, darling!

During this Johnnie has come round the settee and now sits beside her again.

LINA
There are all sorts of jobs.

JOHNNIE
All right, I'm broad minded. Let's have some tea, and think the matter over. We can make out a list of jobs. Do you know -- I think this will be fun.

He jumps up again and goes over to a writing table to get pencil and paper. While he is thus engaged the telephone rings - it is on a small side table by the settee. Lina answers it.

163 SEMI-CLOSEUP - Lina.

LINA
Oh, hello, mother ...
(putting on a brave front)
Oh, mother, it's wonderful -- the most beautiful house --!
(pause)
And did you tell father how badly I felt about -- ...

As she listens her expression changes to one of delight.

LINA (cont'd)
Hold on, while I tell Johnnie.

164 SEMI-LONG SHOT. Johnnie is coming towards her armed with pencil and paper -

LINA
Father is sending us a wedding present! Mother told him how happy I looked and -- oh, I can't tell you what this means to me!

165 SEMI-CLOSEUP - Johnnie - with a straight face.

JOHNNIE
Me, too.

CAMERA PANS with him over to the settee again - Lina is talking back into the telephone again.

LINA
Mother -- Oh, hello, father ! ... Yes ... Yes ...

JOHNNIE
When is he sending it?

LINA
(covering up the phone- then to Johnnie)
It's on its way now -- by messenger.

(CONTINUED)

165 (CONTINUED)

JOHNNIE
(anticipating a big check - eagerly and cordially)
Does he play golf -- ask him what about some golf on Saturday -- and when are they coming to dinner -- ask him if he's interested in aeroplanes -- and say, if you can slip it in, that we were just in the throes of job hunting when he telephoned -- doesn't hurt to impress the old boy, eh?

Against the running fire of remarks, Lina has been trying to listen to her father, saying an occasional 'Yes' and 'Yes, father' and hushing Johnnie with a gesture or expression. Now she turns in despair from the 'phone -

LINA
Johnnie!
(she covers the receiver)
Really -- you <u>are</u> the limit. How can you be so -- so gay about something you should be -- yes, ashamed of!

She turns back to the telephone again:

LINA (cont'd)
What father? . . . Oh . . Well, Johnnie and I were just having a -- a sober and comprehensive discussion on that very subject. -- Yes -- he has several interesting ideas of the kind of work he'd like to do, and -- er -- some good opportunities --

During this Ethel has entered the room and has crossed to Johnnie.

pe

166 SEMI-LONG SHOT - Ethel and Johnnie - in the f.g.

ETHEL
There is a messenger here from General McLaidlaw, for Madam.

JOHNNIE
Bring it in!

As Ethel goes, Lina speaks again.

LINA
Oh, father, it's just come! Do hold on, won't you?

She puts the receiver down and hurries over towards the door as Ethel reappears carrying a large object - she places it down in the centre of the room and goes out again as Lina hurriedly starts to unwrap its covering.

CAMERA MOVES IN to SEMI-CLOSEUP on Lina -

LINA (cont'd)
(excitedly)
I think I know what it is! Oh -- if it is what I think it is -- you'll be thrilled, Johnnie.

The last of the wrappings are off to disclose an antique Queen Anne chair.

LINA (cont'd)
It is! Oh, how wonderful of him!

167 CLOSEUP - Johnnie - his expression of slight expectancy changes to a complete deadpan. His eyes switch from the chair towards the door.

168 SEMI-CLOSEUP - Ethel comes in with another wrapped chair and placing beside Lina, commences to pick up the wrapping of the first one.

169 SEMI-CLOSEUP - Johnnie, still deadpan, watches the proceedings -

JOHNNIE
(in a flat tone)
How many more, for heavens sake?

We hear Ethel's reply:

ETHEL'S VOICE
Only these two, sir.

CAMERA FOLLOWS Johnnie across very slowly, so we are hardly conscious of his movement, while we hear Lina's voice -

LINA'S VOICE
(in an awed tone)
He sent us both of them! Why, they're father's most precious possessions! Oh, Johnnie, these will be our first heirlooms to be handed down to our children -- and their children.

By now Johnnie is by the chairs.

JOHNNIE
(dryly)
That's the thing to do with them, all right.

170 SEMI-LONG SHOT - Lina rushes back to the telephone, whil Ethel picking up the rest of the wrappings goes.

LINA
(into phone)
Oh, daddy darling! I feel I want to cry. You've made me very, very happy.

During this Johnnie has sat down despondently on one of the chairs. Finding it very like any other chair to sit in, he settles himself more comfortably, swinging a foot up onto the other one.

170 (CONTINUED)

LINA
(into phone)
And you've made Johnnie so happy too. --

She looks towards Johnnie and sees his attitude. She motions him to take his foot off.

LINA (cont'd)
-- He wants to talk to you, daddy.

Johnnie sits up at this, anything but pleased. Lina beckons him over. He comes somewhat reluctantly to the phone.

171 SEMI-CLOSEUP - as Lina hands the phone over to him she whispers -

LINA
(whispering)
Say something nice -- these chairs really belong in a museum.

JOHNNIE
(taking the phone)
Hello, General! . . . Yes, -- but really shouldn't you have sent them to a museum?
(hypocritically)
Oh, naturally, we're thrilled -- who wouldn't be . .
(with a change of tone)
What? . . A job? Oh, yes -- we -- er -- we've been going into that -- Lina and I . . . Oh, naturally, I have several excellent opportunities -- what? What <u>are</u> they?

Lina stands with increasing tension and distress, but Johnnie, surprisingly, has become quite easy.

JOHNNIE (cont'd)
Oh, well, for instance, I have a letter from my cousin, Captain Melbeck, -- yes, he <u>is</u> a splendid chap -- he wants someone to manage his estate for him. I shall probably take the job myself . . . .

pe

172 CLOSEUP - Lina watches him closely, not at all sure whether Johnnie is telling the truth, but somewhat relieved for the moment. We hear Johnnie saying:

JOHNNIE'S VOICE
I'm glad you approve . . . Well, we must get together soon -- I'll leave that to Lina. Good-bye.

173 SEMI-CLOSEUP - The two. Johnnie hangs up. Lina looks anxiously at him.

LINA
That was a fib about Captain Melbeck, wasn't it?

JOHNNIE
(imperturbably)
Was it?

He calmly takes a wallet from his inside coat pocket. From among several folded letters he extracts one. Lina glances at it. Her face lights up but she is still puzzle.

LINA
Did you have this letter all the time?

JOHNNIE
I did.

LINA
Then why didn't you tell me?

CAMERA BEGINS TO MOVE IN to CLOSEUP of Johnnie -

JOHNNIE
Because I never dreamed I'd be using it -- any more than I ever dreamed we'd be receiving these two . . beautiful . . chairs.

As he speaks these last three words, he turns, deadpan, and studies them.

174 SEMI-LONG SHOT - The two chairs - looking, as we see them alone, and not properly placed in the room, helplessly beautiful, like two well-groomed Cocker Spaniels.

FADE OUT

pe

(END OF PART II)

2/20/41
88-89

Changes
"BEFORE THE FACT"

NOTE:

175-
181 OMITTED

INT. AYSGARTH BEDROOM - DAY

182 SEMI-CLOSEUP - The closed door between Lina's bedroom and Johnnie's dressing room, behind which we can hear Johnnie singing at the top of his voice.

CAMERA MOVES OFF and OVER to an extra large double bed, both pillows are wadded over on one side. Lina is fast asleep, her head on those pillows. The clock on the bedside table tells us it is 9 o'clock. We hear Johnnie's voice get louder and hear the dressing room door open.

CAMERA PULLS BACK and we see Johnnie coming from the dressing room. He is fully dressed and carries a very new looking attache case. He stands looking down at the sleeping Lina with an amused expression. Deliberately he makes noises with his feet up and down beside the bed. She still sleeps. He takes a deep breath and gives forth a loud burlesque of an opera tenor. No reaction. Then gently he shakes her awake.

JOHNNIE
(shaking her awake)
Lina -- Lina -- Monkey-face! Wake up!

LINA
(gradually awakening)
Hmm? What?

JOHNNIE
(with mock severity)
You're a fine one -- kicking me out of bed every morning at eight o'clock, sending me off to work like a schoolboy -- while you go off to sleep again.

Lina half raises herself and drowsily putting her arms around Johnnie's neck draws him down - CAMERA MOVES IN.

LINA
(drowsily, without opening her eyes)
Oh, Johnnie, you shouldn't have...I was having <u>such</u> a wonderful time -- with you!
(opens her eyes and hugs him tightly)
Johnnie, I'm so happy.

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(CONTINUED)

182 (CONTINUED)

They kiss. Johnnie then stops by the bed, rather like a child before going off to school in the morning. Lina punches the pillow up and settles herself more comfortably.

LINA
Darling, you are working hard for me, aren't you?

JOHNNIE
(slightly resigned)
Yes, darling, ever so hard.

LINA
(her attitude is quite maternal)
And you're really beginning to enjoy being at the office, aren't you, dear?

JOHNNIE
(bravely)
Yes, darling.

There is a knock on the door.

LINA
Come in.

183 SEMI-LONG SHOT - Ethel enters carrying a thermos flask and a small packet of sandwiches. She crosses and hands them to Johnnie.

JOHNNIE
(pathetically)
Oh, Ethel, you needn't bother with my sandwiches today. I can get lunch at the pub.

LINA
(remonstrating)
But that costs money, Johnnie.

JOHNNIE
What kind are they, Ethel?

ETHEL
Ham, sir.

183 (CONTINUED)

Johnnie makes a grimace, while Lina laughs. He opens his attache case which we see is empty, and puts the sandwiches in. Leaning over he kisses Lina.

JOHNNIE
Good-bye, Monkey-face.

LINA
Good-bye, darling.

With an envious look towards Lina, he leaves the picture.

CAMERA MOVES IN to SEMI-CLOSEUP of Lina as she looks after him with the expression of a proud parent - happy and contented.

FADE OUT

184-195 OMITTED

(END OF PART III)

FADE IN

INT. AYSGARTH HALL - DAY

196 SEMI-LONG SHOT. Lina, in casual riding clothes, comes in through the front door. As she crosses the hall she sees someone through the open drawing room door seated behind a paper. She goes over.

INT. AYSGARTH DRAWING ROOM - DAY

197 SEMI-LONG SHOT. SHOOTING OVER Lina's shoulder, we see the stranger, back to camera, almost hidden by the newspaper.

CAMERA FOLLOWS Lina in until she stands behind him. We can read the headlines of a London paper -

EUROPEAN SITUATION TENSE.

Britain Hastening Armaments at Top Speed.

The stranger turns - he is a man around forty years of age, dressed in tweeds, and has an extremely self-conscious manner. He is Beaky Thwaite. His face is alight with his own particular brand of bright, goofy interest.

BEAKY
Think we can do it -- eh, what?

Lina looks at him quite bewildered.

LINA
I beg your pardon?

Beaky rises, indicating the newspaper headline.

BEAKY
Looks bad. Do you think Hitler will keep his promises?

LINA
What a silly question! I should think anyone in his right senses would have stopped believing Hitler five years ago!

BEAKY
Oh, I don't know -- after all -- he put it in writing, didn't he?

ed

(CONTINUED)

197 (CONTINUED)

LINA
(indignantly)
If England didn't have stupid people like you, who believed every bit of nonsense they hear and who can be pacified with a stick of candy --

BEAKY
I say -- you're a bit tough, eh, what?

LINA
(suddenly coming to)
Who are you?

BEAKY
I'm Beaky Thwaite. Are you old Johnnie's wife?

LINA
Yes, I am.

BEAKY
Didn't he ever tell you about me?

LINA
(suddenly remembering)
Beaky? Oh -- are you Beaky?

BEAKY
That's what they called me at school. Happened to be driving by -- thought I'd drop in for a cup of tea.

Lina holds out a hand and they shake.

LINA
I've heard so much about you, Mr. Thwaite.

BEAKY
Johnnie told me about you, too. Ran into him at the Newbury races last week.

198 CLOSEUP. Lina's expression changes.

LINA
(chilled)
The races?

199 SEMI-CLOSEUP - the two. Beaky laughs heartily -

BEAKY
Put my foot into it, as usual, eh? I mean -- didn't he tell you?

LINA
Johnnie has a job. He couldn't have been at the races. Besides, he has stopped betting.

BEAKY
(full of delight)
Oh, he has, has he? Well, don't you believe him. Not *Johnnie*. Great lad, he is, eh, what?

He sees the expression on Lina's face.

BEAKY (cont'd)
You mustn't mind Johnnie's cutting up -- that's what makes him Johnnie! Besides, he thinks you're a topper -- yes, he does! I think so, too -- eh, what?

LINA
(pulling herself together)
Won't you sit down, Mr. Thwaite?

BEAKY
Don't see why not.

As Lina looks about to indicate a chair, she stops short, puzzled. Beaky observes this.

BEAKY (cont'd)
Anything wrong?

ed

Ignoring him, she moves out of picture.

200 SEMI-LONG SHOT - Beaky in the f.g. - Lina goes to the door and looks out round the hall, then turning back, looks round the drawing room again. She comes a few steps towards Beaky --

LINA
There were two Queen Anne chairs here this morning -- before I went out....

BEAKY
They've disappeared, have they?

LINA
(dazed)
Apparently.

201 SEMI-LONG SHOT - REVERSE SHOT. Lina in f.g. Beyond her we see Beaky's face break into a broad grin.

BEAKY
Were they expensive?

LINA
Oh, very. Why, they were museum pieces!

Beaky suddenly bursts into gales of laughter and almost collapses into a chair. Lina goes over to him.

CAMERA MOVES IN to SEMI-CLOSEUP.

LINA (cont'd)
What's the matter?

BEAKY
Oh, that Johnnie -- he'll be the death of me yet!

Lina still stares at him, uncomprehending.

BEAKY (cont'd)
Don't you understand?

LINA
(coldly)
No, I don't.

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(CONTINUED)

201 (CONTINUED)

BEAKY
I give you twenty to one, Johnnie has sold them.

LINA
Sold them! What for?

Beaky breaks out into laughter again. As he starts to speak, the CAMERA MOVES OFF him and IN SLOWLY until we have Lina only in CLOSEUP.

BEAKY'S VOICE
What for? Oh, you are a baby. For money, of course. Chap has to pay his racing bets, hasn't he? And he lost a packet at Newbury, I can tell you! Those bookies don't trust a chap very long -- not a chap like Johnnie at any rate.

During this, Lina's face has shown her increasing horror.

LINA
I don't believe you. I don't believe a word you say.

202 SEMI-CLOSEUP. Beaky gets on his feet, suddenly realising what he is doing.

BEAKY
Put my foot in it again, have I? Mustn't take it so seriously. After all, it's Johnnie, you know! Wonderful chap -- none like him! But I needn't tell you that.

LINA
But Johnnie wouldn't sell those chairs -- he <u>couldn't</u> without -- without asking me.

Beaky looks at her kindly.

BEAKY
My dear girl -- what's your name?

(CONTINUED)

202 (CONTINUED)

LINA
Lina.

BEAKY
My dear Lina -- you simply haven't got acquainted with old Johnnie. Why, you'll forgive him anything when you know him better. Why, at school there wasn't one chap whose spending money Johnnie purloined that didn't forgive him in the end! Why, even the headmaster, when he caught Johnnie cheating on his exams -- the headmaster said --

Lina is horrified and bursts out with -

LINA
I don't want to know what the headmaster said.

BEAKY
Oh, you must hear this one -- it's precious -- he said --

Suddenly he stops as he sees -

EXT. AYSGARTH HOUSE - DAY

203 LONG SHOT - through the window Johnnie pull up in his car. He jumps out, carrying his attache case and hurries towards the front door.

204 SEMI-CLOSEUP. Beaky turns to Lina and speaks in a lowered voice.

BEAKY
Here he comes! Now -- don't tell him I've said a word, will you?
(with the air of a friendly conspirator)
Just say something about the chairs -- and you'll see Johnnie at his best! He doesn't need more than one second to invent the most howling lie you ever heard! Oh, I wouldn't miss this for anything in the world!

Lina stands paralyzed - she turns slowly and faces the door. Beaky is deliciously full of anticipation, trying to keep a straight face.

205 SEMI-LONG SHOT - SHOOTING TOWARDS the hall. We see Johnnie throw his hat on one side. He looks around for Lina, sees her in the drawing room, hesitates for a second, apparently prepared for his story and comes to the door. His face lights up as he sees Beaky.

JOHNNIE
Beaky!

He almost bounds across towards him.

206 SEMI-CLOSEUP - the three. Johnnie and Beaky greet each other with poundings on the back and other signs of old school affection.

BEAKY
Well, well, - eh, what?

Johnnie turns to Lina and gives her his customary, never failing affectionate greeting.

JOHNNIE
And how is my Monkey-face?

Beaky looks on with twinkling eyes as Lina looks at Johnnie without expression, neither angry nor glad, her eyes inscrutable. Johnnie stops as his arms are almost around her.

206 (CONTINUED)

JOHNNIE (cont'd)
What's the matter?

LINA
(quietly)
Nothing. Why?

Beaky has been watching as if it was the sweetest, friendliest little joke in the world. He pretends to be grave and nonchalant -- a friendly conspirator with Lina.

BEAKY
Your wife seems to be missing some chairs.

JOHNNIE
(acting)
Chairs? ... Oh!

He looks round to where the Queen Anne chairs stood.

207 CLOSEUP. Beaky watches him with delightful anticipation.

208 CLOSEUP. Lina watches with a deepening quiet which contains a great deal of menace.

209 SEMI-CLOSEUP. Johnnie speaks easily -

JOHNNIE
Well! That American must have come for them this morning -- probably while you were out.

LINA'S VOICE
(quietly)
What American?

Johnnie opens the cigarette box and takes out a cigarette, calmly proceeding to light it.

JOHNNIE
Didn't I tell you about -- oh, how stupid of me! He dropped by about a week ago -- friend of Melbeck's -- I think you were out riding --

209 (CONTINUED)

CAMERA FOLLOWS him over to Beaky. He hands him the cigarettes.

BEAKY
(grinning)
Thank you.
(he takes one)
But don't let me interrupt your story.

JOHNNIE
(speaking to them both)
Well, he admired the chairs -- extravagant fellow, he was -- offered a hundred a piece for them, can you imagine? Anyone would take that.

LINA
(deadly quiet)
I wouldn't.

210 CLOSEUP - Lina and Johnnie. It is like a pistol shot. Johnnie suddenly turns to her, studies her, his face sobering. He gives a very good performance.

JOHNNIE
(gravely)
Oh ... Wouldn't you really? That never occurred to me. Anyway, I told him you would.

Lina's attitude is very quiet. It is obvious she is covering a deepening distress with an increasing dignity. She is sufficiently casual so that she never seems to be making a scene to embarrass her husband before Beaky.

LINA
(almost casually)
Why didn't you mention it to me?

JOHNNIE
(acting worried)
I thought I did. I'm sorry, darling.

(CONTINUED)

210 (CONTINUED)

LINA
(after the slightest pause)
Oh, that's all right. If they're gone, they're gone.

Johnnie puts his arms around her - she does not resist, looking at him steadily.

LINA (cont'd)
Shall we change for dinner?

JOHNNIE
(comfortably like one who has been forgiven a small trespass)
You <u>are</u> an angel.

Suddenly Beaky's voice interposes -

BEAKY'S VOICE
Hold on a minute.

211 SEMI-CLOSEUP. Johnnie turns inquiringly over his shoulder to Beaky. Beaky gives Lina a wink which Johnnie does not see.

BEAKY
You say he offered you a hundred a piece for them?

JOHNNIE
That's right.

BEAKY
Let's have a look at the check.

JOHNNIE
(lightly)
Oh, he'll send it along.

Beaky gives Lina another wink. He can hardly restrain his laughter. He lets out a few giggles.

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(CONTINUED)

BEAKY
I'll bet you ten pounds to a shilling that you wouldn't dare let your wife pick up the telephone and ask Melbeck if he ever saw this American.

Lina takes a step or two towards Beaky, before Johnnie can answer.

LINA
(coldly)
You're implying that my husband is a liar, Mr. Thwaite.

JOHNNIE
(quickly)
Now, Monkey-face -- don't mind Beaky -- he's only joking.

Before the somewhat sobered Beaky can answer -

LINA
I prefer jokes on other subjects.
(to Beaky; not ungraciously)
You're staying for dinner, aren't you, Mr. Thwaite?

Beaky recovers and chuckles.

BEAKY
Dinner? I'm spending the week end with you -- unless you're throwing me out - ha, ha, ha.

LINA
(gravely)
Johnnie's <u>friends</u> are always welcome.

212 SEMI-LONG SHOT. Lina turns and goes towards the door, while Beaky roars with laughter at her remark. Throwing his arm around Johnnie's shoulder they start to follow her from the room.

FADE OUT

FADE IN

EXT. BOOKSHOP & LENDING LIBRARY - DAY

213 MED. SHOT. Outside a bookshop in a street in an English country town, a middle-aged woman in mannishly-tailored clothes is looking with great interest at the window display of detective novels by one Isobel Sedbusk. The titles of the books are all concerned with crime and the most prominently displayed one contains the word "murder". In the window, we can also see as the centre of the display, a large photograph of Isobel Sedbusk herself. The lady with her back to the CAMERA is actually Miss Sedbusk, but we don't realize this until she turns around, which she does as Lina emerges from the shop, carrying a book in her hand, and hails her.

LINA
Hallo, Isobel - admiring your display?

ISOBEL
It is nice, isn't it?

LINA
After all, we have to do well by our only local celebrity.

They start strolling down the street. Lina indicates the book she has tucked under her arm.

LINA (cont'd)
I've just got your latest for Johnnie - He's your most ardent admirer, you know. I don't believe there's one of your stories he hasn't read.

Suddenly Lina stops abruptly. Her eye has been caught by something in the window of an antique shop they are passing. She gives a little gasp.

214 SEMI-CLOSE UP. In solitary state stands one of the Hepplewhite chairs in the window of the antique shop.

214a SEMI-CLOSE UP. Isobel is looking at Lina a little curiously.

ISOBEL
What's the matter?

(CONTINUED)

214a (CONTINUED)

LINA
(tries to pull herself together)
Oh, nothing -- I just remembered -- Excuse me, Isobel, won't you? I -- I want to make some enquiries here.

ISOBEL
Certainly, my dear.

LINA
(as she goes into the shop)
Come to dinner soon.

ISOBEL
Be delighted.

LINA
I'll phone you, then.

Lina moves into the shop as Isobel goes off down the street.

INT. ANTIQUE SHOP - DAY

215 SEMI-CLOSEUP. The CAMERA FOLLOWS Lina down a short aisle between a collection of antique pieces. The proprietor, an almost Dickensian figure, white-haired, about eighty, comes forward and greets Lina. A younger man hovers in the background sorting out some pieces that have just arrived.

PROPRIETOR
Something I can show you, Ma'am?

LINA
That chair in the window -- is it genuine Hepplewhite?

He glances toward the window.

PROPRIETOR
Oh, yes, ma'am. I have a pair of them. The other one is through in the back, if you'd care to see it.

(CONTINUED)

Lina's eyes are still on the chair in the window.

LINA
No, thank you. But I wonder -- have you any idea where they came from?

The proprietor rubs his stubbled chin -

(CONTINUED)

215 (CONTINUED)

PROPRIETOR
I could give you the information, of course, ma'am, if you bought them.

LINA
It wasn't an American, by any chance?

PROPRIETOR
No, ma'am - from somebody in this town.

LINA
(tonelessly)
Thank you.

Before the old man has time to say any more, Lina has turned and walked swiftly out of the shop.

216 OMITTED

DISSOLVE OUT

DISSOLVE IN

INT. AYSGARTH HOUSE - DAY

217 SEMI-LONG SHOT. Lina's car comes speeding into the picture and stops sharply with a shuddering of brakes. Lina dashes out of the car - she is about to hurry into the house when she sees a figure in the garden - CAMERA PANS with her over to the side gate into the garden.

EXT. GARDEN - DAY

218 SEMI-LONG SHOT. Beaky is playing alone on a small putting green. He does not hear her approach, he is too concentrated on making a complicated shot. She waits for a second then speaks.

LINA
Mr. Thwaite.

BEAKY
(startled)
Eh? Oh, hello, and all that sort of rot. Did you see the shot I just made? Not bad, eh?

CAMERA MOVES IN - We see Lina is breathing heavily -

LINA
Mr. Thwaite, I owe you an apology.

BEAKY
Eh? Good! I mean -- what for?

LINA
I'm afraid I can't tell you. But I owe you an apology just the same.

Beaky looks at her comically bewildered.

BEAKY
You can't tell me -- but you owe me -- well, thank you, my dear. I forgive you from the bottom of my heart.

LINA
(seriously)
Thank you.

(CONTINUED)

She is about to run away when Beaky looks at her anxiously.

BEAKY
You seem hot under the collar. Not angry, are you? Don't answer -- you are. Must be about good old Johnnie.

LINA
If you'll excuse me --

Beaky deliberately moves around, detaining her.

BEAKY
Now, now -- mustn't be angry with Johnnie -- waste of time. Now if you want to be sore at me -- well, that's a practical idea. I annoy everybody -- always did. But Johnnie. Not him. But really.

219 CLOSEUP. Lina is moved - she looks away.

LINA
If you'll excuse me, Mr. Thwaite --

As she is about to draw away she suddenly stops cold - she hears Johnnie's voice at the gate - he is singing a snatch from their waltz song at the top of his voice. Lina stands paralyzed, not saying a word for a moment - then -

LINA (cont'd)
(to Beaky)
Do you mind -- I want to talk to Johnnie alone -- could you --

220 SEMI-CLOSEUP. Beaky looks a little blank.

BEAKY
Eh? You mean out in the garden?

LINA
If you please.

BEAKY
(thinking it out)
Ah, the garden. Then the house for me. Shall I hide, or just loll luxuriously on a sofa?

But before he has time to move we hear Johnnie's voice nearby - they both turn.

221 SEMI-LONG SHOT. Johnnie is coming across the garden - his arms are loaded with packages.

JOHNNIE
Hello, hello, hello! Don't move either one of you. Just stand like that. I want to watch the expressions on your faces.

222 SEMI CLOSEUP. Beaky and Lina look at him with puzzled expressions.

BEAKY
What have you got there, old bean?

223 SEMI-LONG SHOT. Johnnie is bursting with exuberance.

JOHNNIE
You'll find out soon enough. This is a red-letter day...

CAMERA FOLLOWS him as he crosses the lawn - He calls over towards the house -

JOHNNIE (cont'd)
Ethel! - Ethel!

We hear a distant reply from Ethel.

ETHEL'S VOICE
Yes, sir.

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JOHNNIE
Cocktails, champagne, and brandy on the terrace, Ethel.

223 (CONTINUED)

ETHEL'S VOICE
Yes, Sir.

JOHNNIE
And hurry!

He comes to a standstill before Lina and Beaky.

JOHNNIE (cont'd)
Do you know who I am? I am Santa Claus -- Junior! Sit down, both of you!

224 SEMI-CLOSEUP - the three. Lina and Beaky automatically sit on a bench as Johnnie drops all his packages to the ground and kneeling begins unwrapping them - he grins as he keeps up a flow of talk.

JOHNNIE
You remember that necklace you admired in the shop window a month ago? It's yours!

He lays it in Lina's lap - she looks at it - speechless.

JOHNNIE (cont'd)
And here's a pretty little number for you, Beaky.
(he crooks a walking stick round Beaky's neck)
The finest Malacca that money can buy.

He opens more parcels - draws forth a fur coat.

JOHNNIE (cont'd)
And do you remember this little number? Ah, don't you think I saw the hungry eye you gave it a week ago last Saturday night?
(tosses it into her lap)
It's yours!

225 CLOSEUP - Lina. Her eyes drop to the fur coat on her lap, then up again quickly to Johnnie.

226 CLOSEUP - Johnnie is unpacking several hats.

JOHNNIE
And these are hats for you. I never did like your hats -- from the first day I ever saw you.

He pauses for a second - his smile fades a little as he sees Lina is not reacting.

JOHNNIE (cont'd)
Don't be angry, darling -- if you don't like the hats, you can return them.

227 SEMI-CLOSEUP. Johnnie looks from one to the other.

JOHNNIE
You're speechless! I don't blame you.
(then with a broad grin)
My friends, I have the pleasure of announcing that the Grand National was run today -- and I happened to have backed the winner. -- A ten to one shot, ladies and gentlemen - ten to one -- and I had two hundred pounds on him!

BEAKY
By jove! Ten to one! Why that's two thousand pounds!

JOHNNIE
Not a shilling less.

There is a pause, while Beaky fondles his stick admiringly. Lina still does not speak and continues to look at Johnnie solemnly.

JOHNNIE (cont'd)
What's happened to your tongue? I suppose you disapprove of my betting!

Beaky roars with laughter.

BEAKY
Not with two thousand pounds in her lap, she doesn't!

228 CLOSEUP - Lina, still grave. Johnnie comes into picture and tickles her under the chin.

JOHNNIE
Come on -- smile! I have been naughty, I suppose. But look -- (indicates the presents on her lap) It's all for you!

229 CLOSEUP - Beaky smiles and, leaning towards Lina, says quietly:

BEAKY
You see? That's Johnnie!

230 SEMI-CLOSEUP - the three.

JOHNNIE
(coaxingly)
Come on -- let's have that little smile!

LINA
(suddenly)
Where did you get the two hundred pounds?

BEAKY
Now, really, I say -- what a question, eh?

LINA
Where did you get it?

JOHNNIE
(charmingly)
Oh, you know very well there was no American. I got it for the chairs, of course!

Beaky rocks with laughter at this and gives a comical look at Lina, expressive of "I told you so."

(CONTINUED)

230 (CONTINUED)

LINA
You sold the chairs to gamble all your money on a horse?

JOHNNIE
Well, not exactly. You see, I owed some money to the bookies -- it's an ancient story -- but you know how bookies are.

Beaky again grimaces comically across at Lina.

BEAKY
What did I tell you?

JOHNNIE
And I got the two hundred to pay them off, but along came this hot tip . . . Now, darling, be practical and give us a smile!

Lina doesn't answer. Beaky now slips off the seat and joins Johnnie in coaxing her.

231 CLOSEUP - Lina, with the two men in f.g. They behave like schoolboys. Lina looks gravely between them.

BEAKY
Now, come along there, old girl. Johnnie, you tickle her chin while I make faces.

232 CLOSEUP - the two men. Johnnie tickles her chin, while Beaky makes faces. They both peer at her earnestly.

BEAKY
(to Johnnie)
Do you catch the glimmer of a smile?

JOHNNIE
(earnestly; to Beaky)
Not yet. Better put on your glasses and have another look.

Beaky fishes out his glasses; they both make faces and examine Lina's expression to see if she responds.

(CONTINUED)

232 (CONTINUED)

JOHNNIE (cont'd)
Any results yet, Beaky?

BEAKY
Not yet, old bean. I know --
I'll make a sound like an owl.
That always gets 'em.

JOHNNIE
Wait! I forgot something!

With an air of ceremony he takes a slip of paper out of his pocket and puts it in Lina's lap.

JOHNNIE (cont'd)
That's a receipt from a certain shop -- payment in full for a certain pair of Queen Anne chairs. They'll deliver within the hour.

233 CLOSEUP - over the mens' shoulders - Lina, tears suddenly spring into her eyes. Still there is no smile. Johnnie turns his head towards Beaky.

JOHNNIE
She's <u>smiling</u>!

BEAKY
(peering forward)
By jove, so she is!

CAMERA MOVES IN excluding the two men. Lina's face lights up with a smile. She looks at Johnnie, shaking her head at him as a mother might at the sight of a dearly loved but incorrigible child.

LINA
Oh, Johnnie!

Johnnie leans into picture and embraces her. Suddenly she holds him tight. There is silence for a second, then we hear Beaky's voice.

BEAKY'S VOICE
I say! Ethel's done her stuff. What about celebrating?

(CONTINUED)

233 (CONTINUED)

Johnnie breaks into a grin.

JOHNNIE
Beaky always says the right thing at the right time!

He puts an arm around her and they rise.

EXT. TERRACE - DAY

234 SEMI-LONG SHOT. Beaky is approaching the terrace and the table upon which stands champagne, glasses, brandy, etc. Lina and Johnnie join him. Beaky opens the champagne and pours out two glasses.

235 SEMI-CLOSEUP. He is about to pour the third, when he stops, thinks it over, puts the champagne bottle down and pours himself out a good-sized shot of brandy instead. As Lina and Johnnie join him he hands them the two champagnes.

BEAKY
This is yours -- and yours --
(picking up the brandy)
Now for a toast.

JOHNNIE
Hey, Beaky, is that brandy?

BEAKY
(shamefaced, pleading)
Aw, Johnnie, just this time.

JOHNNIE
You know it's not good for you.

BEAKY
(resigned like a schoolboy)
Oh, all right.

He is about to put his glass down when Johnnie relents.

(CONTINUED)

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235 (CONTINUED)

JOHNNIE
Well, maybe this once.

Beaky smiles happily as he picks up his brandy again.

JOHNNIE (cont'd)
(making the toast)
I drink to --
(pauses, looking steadily at Lina)
-- to the last bet on the last horse that will ever be made by Johnnie Aysgarth.

236 CLOSEUP - Lina and Johnnie. She looks at him slowly and her eyes light up with a flood of relief and admiration. She rests her head for a moment against his shoulder, not saying a word. Johnnie gives a wicked wink towards Beaky. Lina straightens up and they drink. Suddenly they are startled as they hear Beaky cough and cough again.

237 SEMI-CLOSEUP. Beaky begins to splutter and stagger around, his face getting purple. Lina rushes to him, while Johnnie stands by doing nothing.

LINA
Quick! Some water, Johnnie!

JOHNNIE
It won't help. I've seen this happen before. There's nothing much you can do.

Meanwhile the choking Beaky has sunk into a chair - gasping for breath, his face getting blacker and blacker. Frantically Lina works to loosen his collar.

JOHNNIE (cont'd)
It's no use, darling. It will either kill him, or it will go away by itself.

(CONTINUED)

ff

237 (CONTINUED)

Horrified, Lina stands, not knowing what to do. Then she crosses to Johnnie and clutching his arm tensely with her hands, watches Beaky. Gradually Beaky begins to recover - CAMERA MOVES IN to Johnnie and Lina.

JOHNNIE (cont'd)
One of these days it will kill him . . . .

FADE OUT

(END OF PART IV)

ff

FADE IN

EXT. ENGLISH RACE MEETING - DAY

238 LONG SHOT - A full view of the grandstand and enclosures of an English race track. The time is between races so that no horses are actually running.

EXT. PADDOCK - DAY

239 SEMI-LONG SHOT - A string of horses with the jockeys up are being led across the back of the picture towards the track itself. The crowd is threading itself slowly back to the stands towards CAMERA. It is composed of various English society and racing types. Near the f.g. Johnnie walks with Beaky. He is looking comically distressed, as they come nearer camera, he turns to Beaky.

JOHNNIE
Beaky, I've often wondered, if it's his shirt a man loses, what does a woman lose?

BEAKY
Well, I suppose it's her --

He commences to gesture with his hands some kind of shape, when a voice interrupts.

MRS. NEWSHAM'S VOICE
Hello, Johnnie!

Johnnie turns.

240 SEMI-LONG SHOT - Mrs. Newsham coming toward them.

240a SEMI-CLOSEUP - Johnnie whispers hurriedly to Beaky.

JOHNNIE
Be with you in a minute.

He leaves Beaky and goes halfway to meet Mrs. Newsham, CAMERA FOLLOWING him.

MRS. NEWSHAM
(with great cordiality)
Well, well, well! At last!

240a (CONTINUED)

JOHNNIE
(drily)
No.

MRS. NEWSHAM
No what?

JOHNNIE
No to whatever you were going to ask me. I'm a respectable married man.

MRS. NEWSHAM
(maliciously)
Respectable? Do you think anyone believes the General hasn't called on you simply because of his neuritis? Don't you think everyone knows you expected to marry an heiress and got yourself stuck in the backwoods with a miserable little job, a dull little wife, a feeble-minded mother-in-law and an assortment of neighbors who collapse from sheer exhaustion after they've talked about the weather? If anyone ever needed me -- it's you.

JOHNNIE
(grinning)
Sorry, Helen dear -- but the only thing I'd ever betray my wife for is a good, fast, clean horse. Nice to have seen you.

With a slight bow, ironical and almost courtly, he turns and goes back to Beaky.

241 CLOSEUP - Mrs. Newsham. She looks after Johnnie with burning resentment.

FADE OUT

gh

FADE IN

EXT. BOOKSHOP & LENDING LIBRARY - DAY

242 SEMI-LONG SHOT - Mrs. Newsham, dressed in a different costume from the one in the previous scene (so we are sure there is a passage of days), is idling down the village street in her roadster when she sees Lina emerging from the library, a stack of books under her arm. Mrs. Newsham pulls over to the curb, stops her car.

243 SEMI-CLOSEUP - Mrs. Newsham leans out of the car.

MRS. NEWSHAM
Oh, hello.

Lina comes over to her.

LINA
How are you, Mrs. Newsham?

They shake hands.

MRS. NEWSHAM
What a lot of books! Do you really read them, my dear?

LINA
(with a little smile)
I'm afraid not. These are for Johnnie.

MRS. NEWSHAM
(surprised)
Johnnie! Since when has he --
(she takes a look at the book titles with curiosity)
Oh! Detective stories!

LINA
He's mad about them.

Mrs. Newsham eyes Lina sharply.

Mrs. Newsham is anxious to find out how Lina's and Johnnie's marriage is working out.

MRS. NEWSHAM
(cattily)
So Johnnie has settled down to the simple rural life!

LINA
(with a faint trace of defiance)
Yes -- and it seems to agree with him.

MRS. NEWSHAM
(measuring her through half-open lids)
Abandoned all his vices, has he?

LINA
(quietly)
What vices, Mrs. Newsham?

MRS. NEWSHAM
(with a careless air)
Oh — betting at the races, for instance!

LINA
Johnnie hasn't time for that. He's much too busy with his job.

MRS. NEWSHAM
(raising eyebrows)
Is he?

LINA
(coldly)
Yes.

MRS. NEWSHAM
Then he must have taken an afternoon off last Tuesday - he was at the Merchester races.

Lina is now boiling up - with a tremendous effort she manages to control herself enough to reply.

LINA
(coldly)
Was he? How interesting.

Without another word, she turns and walks swiftly away. Mrs. Newsham smiles to herself and starts up her engine.

244-246 OMITTED

EXT. VILLAGE STREET - DAY

247 SEMI-CLOSEUP - Lina walking along swiftly - CAMERA with her. She is shocked and humiliated, trying to control herself, for the moment not knowing what to do. She comes to a stop - her anger and her distress increase. Suddenly she comes to a decision. She starts walking rapidly forward again.

EXT. MELBECK OFFICE - DAY

248 SEMI-CLOSEUP - Lina stops outside a little shop which has been converted into an office. On the window we read:

MELBECK ESTATES
Offices

With increasing momentum she goes through the door.

INT. MELBECK OUTER OFFICE - DAY

249 SEMI-LONG SHOT - In the outer office sits a secretary. A rather dull middle-aged girl. She looks rather startled as Lina comes charging in.

CAMERA MOVES IN.

SECRETARY
(surprised)
Oh, good afternoon, Mrs. Aysgarth.

LINA
Good afternoon. Is Mr. Aysgarth in?

The secretary looks surprised.

(CONTINUED)

249 (CONTINUED)

SECRETARY
Mr. Aysgarth? Why, no.

LINA
When do you expect him?

The woman looks rather confused.

SECRETARY
Why -- I really couldn't say. Perhaps you'd like to talk to Captain Melbeck?

LINA
(after a moment's hesitation)
Yes, I would. Very much.

The woman looks a little relieved and indicates the inner office door marked "Private."

SECRETARY
Just go straight into his office, Mrs. Aysgarth.

Lina goes to the door and knocks. We hear Melbeck's voice.

MELBECK'S VOICE
Come in.

Lina enters.

INT. MELBECK'S OFFICE - DAY

250 SEMI-LONG SHOT - as Lina enters, Melbeck rises with a look of surprise.

MELBECK
(with great courtesy)
Mrs. Aysgarth! What a pleasure to see you! Do sit down.

gh

251 SEMI-CLOSEUP - Lina sits. She is obviously agitated.

LINA
I -- Captain Melbeck -- I hope I'm not imposing on you -- but -- well, you're Johnnie's cousin as well as his employer -- and -- I want to talk to you about him.

Melbeck becomes unexpectedly ill at ease.

LINA (cont'd)
I'm terribly worried.

MELBECK
Yes -- I understand that -- But, on the other hand, I told him I wouldn't prosecute, of course --

CAMERA MOVES IN to Lina. She is startled.

LINA
I don't understand --

MELBECK'S VOICE
(uncomfortable)
I told him I wouldn't <u>prosecute</u>.

LINA
(sharply)
What on earth are you talking about?

252 CLOSEUP - Melbeck looks at her for a moment in amazement, then:

MELBECK
How does he get away with it! What reason did he give you when I discharged him?

253 CLOSEUP - Lina stares at him almost unbelievingly - then speaks slowly:

LINA
<u>When</u> did you discharge him?

(CONTINUED)

253 (CONTINUED)

MELBECK'S VOICE
Six weeks ago.

CAMERA FOLLOWS her as she stands and goes around the desk to Melbeck - she leans towards him pathetically.

LINA
Captain Melbeck -- I'm not very clever -- so if this is a joke -- please tell me, won't you?

MELBECK
It's not funny to me, Mrs. Aysgarth. We had an unexpected audit six weeks ago, and the accounts showed a deficit of two thousand pounds, and when I looked into Johnnie's records...

Lina almost reels back dizzily. Melbeck rises quickly and looks at her with anxiety.

MELBECK (cont'd)
I'm terribly sorry, Mrs. Aysgarth. He should have told you.

There is a pause. Melbeck can't think of anything to say. Lina slowly pulls herself together.

LINA
It's perfectly all right.

Like a woman in a nightmare, she automatically picks up the bundle of detective books, and moves towards the door, CAMERA with her. At the door she pauses - turning.

LINA (cont'd)
You -- you say you're not going to prosecute?

Melbeck comes into picture.

MELBECK
Not for the time being. I'll give him every possible opportunity to replace the money.
(with a slight shrug)
But after all...

(CONTINUED)

253 (CONTINUED)

LINA
(dimly)
Yes... Thank you... Good-bye, Captain Melbeck.

She turns to go. He hastens to hold the door open for her.

INT. MELBECK'S OUTER OFFICE - DAY

254 SEMI-LONG SHOT - Melbeck, at the door of his office in the f.g., watches Lina, the books still under her arm, walk steadily past the secretary, open the door into the street and pass out of sight.

DISSOLVE

INT. AYSGARTH HALL - LATE AFTERNOON

255 SEMI-LONG SHOT - Ethel is just admitting Lina. As she passes her almost without looking at her, Lina speaks.

LINA
Is Mr. Aysgarth home yet?

ETHEL
No, ma'am.

Lina continues across the hall and up the stairs.

INT. AYSGARTH LANDING - LATE AFTERNOON

256 SEMI-LONG SHOT - Lina goes quickly into her bedroom.

INT. AYSGARTH BEDROOM - LATE AFTERNOON

257 SEMI-LONG SHOT - She goes straight across the room to a cupboard and takes out two suitcases. Throwing them onto the bed she goes to her wardrobe and takes out an armful of dresses. Then to some drawers and takes a handful of odd garments from them. She starts bundling them into one of the cases. Suddenly she stops and crosses to her small writing table.

CAMERA MOVES IN to SEMI-CLOSEUP. She takes a piece of notepaper, dips the pen in the inkwell and starts to write.

(CONTINUED)

257 (CONTINUED)

INSERT THE NOTE, as she writes:

"Johnnie --

This is more than I can bear -- "

She crosses out "This is more than I can bear." She takes a new sheet and starts again.

"Johnnie --

I am leaving you. I don't think there is anything for us to discuss -- I am incapable of discussing matters of this sort -- "

She breaks off and throws this note away, starting a new one. She writes:

"Johnnie --

I am leaving you. It is very important that we never see each other again. I am sure you will be able to explain everything very smoothly to yourself as well as to others.

Lina."

Lina blots the note, folds it carefully, and puts it in an envelope, seals it and writes "Johnnie" on it.

258 CLOSEUP - Lina sits staring at the envelope before her for a few moments. Then suddenly, being incapable of leaving him, she tears it up and throws it in the wastepaper basket.

CAMERA MOVES IN to A BIG HEAD. She stares ahead, not realising that two tears are rolling down her cheeks. We hear the faint click of the door opening - then Johnnie's voice - very low and grave:

JOHNNIE'S VOICE
Oh. Then you've heard?

Lina, without any movement or change of expression:

LINA
(in a dead voice)
Yes... I've heard.

259 SEMI-CLOSEUP - Johnnie is standing a few feet away from her. He now comes to her side.

JOHNNIE
I'm so sorry, darling. I'm terribly sorry.

Lina still does not turn. Johnnie takes an opened telegram from his pocket.

JOHNNIE (cont'd)
This telegram just came from the doctor -- it tells -- how *it happened.*

Lina turns to him slowly - bewildered - she takes the telegram almost unconsciously, still looking at him. Then she reads:

INSERT TELEGRAM:

DEEPLY REGRET YOUR FATHER DIED EARLY THIS MORNING FROM HEART FAILURE. YOUR MOTHER WISHES YOU TO COME AT ONCE.
WILSON

BACK TO SCENE: Lina looks up from the telegram, stricken. She is physically numb and limp. Johnnie senses her need of him now, and drops on his knees beside her. She lets her limp body rest against his shoulder. The tears trickle down from her eyes. Johnnie brushes them tenderly away with his finger and holds her tightly to him.

FADE OUT

(END OF PART V)

FADE IN

INT. MCLAIDLAW SITTING ROOM - DAY

260 LONG SHOT. In the foreground of the picture is seated Mrs. McLaidlaw, dressed in sombre black, quite alone. Beyond, at the far end of the room, is a half circle of people grouped round a small table where the family solicitor, Mr. Webster, is in the act of reading the will of General McLaidlaw.

The CAMERA STARTS TO MOVE IN past the tragic face of Mrs. McLaidlaw until it finally comes to rest on Johnnie. He leans up against the door or wall behind Lina's chair. During this we have heard Mr. Webster's mumbling voice as he reads:

WEBSTER
. . . . And to my dear sister Emily Scudamore I bequeath an annuity of one thousand pounds for the duration of her lifetime.
To my niece, Miss Elsie Chilling, the sum of five thousand pounds.
To my two dear cousins, Robert and Jane Atwood, five hundred pounds each.
The residue of my estate, my house, and all the property contained therein I leave to my beloved wife, Martha -- with the wish that she continue the present allowance of five hundred pounds a year to my daughter, Lina.
Also --
(he pauses to clear his throat)

By now the CAMERA is on a SEMI CLOSEUP of Johnnie and Lina - Johnnie makes a slight move forward -

WEBSTER'S VOICE (cont'd)
-- also to my daughter, Lina and her husband, John Aysgarth I bequeath the portrait of myself, painted by the distinguished Sir Joshua Nettlewood.

Johnnie looks rather bewildered - there is a silence - then he asks in a low voice -

JOHNNIE
Is that all?

261 SEMI CLOSEUP - Mr. Webster is taking off his gold-rimmed glasses, he looks towards Johnnie.

WEBSTER
That is all.

262 SEMI CLOSEUP. With an effort Johnnie pulls himself together and leaning over Lina's shoulder whispers -

JOHNNIE
I could do with a drink.

Lina turns. She realizes his keen disappointment and speaks sympathetically.

LINA
I'll get you one, dear.

JOHNNIE
It's all right - I suppose it's in the same old place - the study.

He turns and quickly goes from the room.

INT. MCLAIDLAW STUDY - DAY

263 SEMI CLOSEUP - CAMERA FOLLOWS Johnnie from the door of the study across to the table where the drinks stand. He pours himself out a stiff whiskey and soda and drinks it down quickly. As he drains the glass he looks upwards.

CAMERA PULLS BACK to include the General's portrait. As Johnnie lowers his glass he remains looking up at the portrait. With a little grin he touches his hand to his forehead in a little salute.

JOHNNIE
You win, old boy!

DISSOLVE OUT

mh

DISSOLVE IN

EXT. JOHNNIE'S CAR - DAY - (PROCESS)

264 SEMI CLOSEUP. Johnnie and Lina are in the car driving home after the Will reading - Lina in the same clothes. Johnnie is driving - he looks ahead lost in deep thought. After a silence, without looking at her, he speaks.

JOHNNIE
Lina --

LINA
Yes, dear?

JOHNNIE
Do you ever have any regrets that you married me?

Lina is startled but tries to conceal it.

LINA
Why do you ask that?

JOHNNIE
Well, it's pretty obvious that the old gentleman would have left you a lot more than his portrait if you were anybody but Mrs. John Aysgarth.

LINA
(relieved)
Oh! Is <u>that</u> what you meant?

JOHNNIE
You haven't answered my question.

265 CLOSEUP - Lina watches Johnnie closely - closer than he realizes - because he doesn't know that she knows about Melbeck's missing money.

LINA
How about you? Have <u>you</u> any regrets?

rh

266 CLOSEUP - Johnnie half turns with a sincere serious expression.

JOHNNIE
Marrying you is the one thing I've never changed my mind about.

267 CLOSEUP - Lina - there is hardly any change of expression, but we feel a deep inner surge of love.

LINA
Do you really mean that, Johnnie?

268 SEMI CLOSEUP - Johnnie brings the car to a stop. It happens to be a portion of the road which affords an expansive view of cliffs and sea. He turns to Lina, and this is one of the few moments when we know Johnnie is feeling deeply.

JOHNNIE
(quietly)
Yes, I mean it.
(speculatively)
This doesn't sound like me. The longest I was ever true to a woman before was two months and six and a half days. And here it's -- let's see -- almost a year. I want nothing but to spend the rest of my life with you... And if you die first --

LINA
Yes -- if I die first --?

JOHNNIE
(shifting)
Listen -- what about <u>you</u>?

LINA
(slowly)
I couldn't fall out of love with you if I tried.

JOHNNIE
(studying her)
Have you tried?

268 (CONTINUED)

LINA
Yes -- once.

JOHNNIE
(very attentive)
When?

LINA
When I found out you'd lost your job with Captain Melbeck.

269 CLOSEUP. Johnnie is shocked. But the only change in his expression is a slight narrowing of his eyes.

JOHNNIE
(quietly)
How long have you known?

LINA'S VOICE
Since last Friday.

Johnnie's face hardens a little.

JOHNNIE
Who told you?

270 SEMI CLOSEUP - the two.

LINA
Captain Melbeck -- I - I met him.

JOHNNIE
(watching her closely)
Did he tell you why?

There is a pause - then -

LINA
(lying)
No.

Johnnie conceals the great relief that sweeps through him. Lina watches his face and conceals her own disturbed emotions.

(CONTINUED)

LINA (cont'd)
Suppose you tell me, Johnnie.

JOHNNIE
(lightly)
Oh, we just didn't get along.

He restlessly opens the door of the car, wanting to change the subject.

JOHNNIE (cont'd)
What a lovely spot. Let's have a look at the sea.

He goes out of the picture. Lina watches him for a second then follows him.

EXT. CLIFFS - DAY - (PROCESS)

271 SEMI-CLOSEUP. Lina comes into picture by Johnnie.

LINA
(still insisting)
Why didn't you get along?

JOHNNIE
I don't know -- he's a bit of an old fogey, you know. My ideas were too -- oh, too daring for him, I suppose. If I'm going to work, I intend to be my own boss. I have a notion that the secret of success is to start at the top.

During this, the CAMERA HAS PANNED with them over towards the edge of the cliffs. There is a moment's silence. Then Lina takes a step away - Johnnie follows -- CAMERA PANNING with them. As they walk back towards the car, Johnnie continues -

JOHNNIE (cont'd)
You think I'm talking through my hat, don't you? Well, I'm not. The way to make money is to think big.

He suddenly stops and looks around.

271 (CONTINUED)

JOHNNIE (cont'd)
Look at all this land for instance. Look at the view. Why isn't something done about it? If I had ten thousand pounds -- or maybe twenty -- I could start a development here.... Look around you -- isn't this a wonderful spot?

Lina cannot help smiling at him.

LINA
(humoring him)
All you need is twenty thousand pounds!

JOHNNIE
(he is lost in his own thoughts)
Maybe thirty...an extra ten thousand wouldn't hurt a bit...

Lina, still smiling, suddenly sees the concentrated expression on his face.

272 CLOSEUP - Lina. Her expression changes to one of growing anxiety.

FADE OUT

(END OF PART VI)

ed

FADE IN

INT. AYSGARTH SITTING ROOM - EVENING

273 SEMI CLOSEUP. Johnnie and Beaky are bending over the writing table on which there is a big blueprint and an enlarged photograph of the cliffs seen in the previous scene. They are deeply absorbed, Johnnie pointing out things with a pencil, and do not hear Lina enter in the background. Johnnie is saying:

JOHNNIE
You see, Beaky?

BEAKY
Wonderful. We could put the large hotel here --

Lina comes up behind them and stands watching them.

JOHNNIE
Perfect -- then we could build some beach huts down below --

LINA
(curiously)
What's going on here?

Beaky stands. Johnnie remains seated and has a businesslike, important manner we haven't seen in him before.

JOHNNIE
Why, Monkey-face -- we're organizing a real estate company. We're going to buy up a very beautiful piece of land right by the sea --

BEAKY
(illustrating the photograph)
What a view! What sun! What air!

JOHNNIE
Then we sell part of it at a profit --

LINA
But you'll need money to do all that, won't you?

ff

(CONTINUED)

JOHNNIE
Of course.

LINA
Have you found someone to put up the money?

BEAKY
Oh, yes.

LINA
Who?

BEAKY
(cheerfully)
Me.

274 CLOSEUP. Lina looks a little dazed.

LINA
I see . . .

She looks from Beaky to Johnnie.

CAMERA PULLS BACK to include Johnnie once more.

JOHNNIE
You see, the idea is mine -- the capital is Beaky's --

He is still very businesslike, but his manner is designed more to impress Beaky than Lina.

JOHNNIE (cont'd)
And the corporation -- well, Beaky borrows against some securities in Paris, and then we issue stock -- let me show you --
(reaches for a piece of notepaper)
You see the whole company would be in my name --

LINA
But --

JOHNNIE
Look, darling -- let me show you how simple it is --

Lina watches him calmly - formulating an idea in her mind.

LINA
Does Beaky understand it?

She turns her eyes to Beaky.

CAMERA SWINGS OVER to Beaky.

BEAKY
Oh, perfectly -- I think.

275 SEMI CLOSEUP - the three. There is a knock on the door and Ethel appears in the background.

ETHEL
Captain Melbeck is on the telephone for you, sir.

Lina looks quickly at Johnnie, who perfectly casually replies:

JOHNNIE
I'll take it in the study, Ethel.

He rises and goes from the room. Lina watches him anxiously. Then turning back in a businesslike manner sits down in Johnnie's chair. Beaky remains standing.

LINA
Now, Beaky, explain the whole thing to me.

276 SEMI CLOSEUP - the two. Beaky assumes a very important attitude.

BEAKY
Ahem -- well, my dear girl --
(begins to wander as usual)
I say -- I like this feeling -- big business and all that sort of thing!

276 (CONTINUED)

LINA
I'm waiting.

BEAKY
(coming to)
Oh, yes -- yes, yes.
(turning to the blueprint)
Well, you see -- we buy up this land -- then we sell part of it. That gives us a hundred per cent profit in no time. Then on the other part we build --

LINA
Whom do you buy the land from? How much do you buy it for? Whom do you sell it to?

Beaky looks somewhat confused.

BEAKY
Well -- ahem -- that shouldn't be very difficult, do you think?

LINA
(looking at him steadily)
Beaky, isn't it about time you grew up?

BEAKY
I say! You're scolding me, eh, what?

LINA
I think you need a scolding.

BEAKY
Oh -- do I? Shall I sit in the corner?

He pushes the chair back towards the corner and sits on the edge of it.

CAMERA PULLS BACK. Lina sits for a second then rising goes over to him.

ff

277 SEMI CLOSEUP. She stands in front of him, looking down unsmilingly.

LINA
Beaky -- you're being unfair to Johnnie.

BEAKY
(surprised)
Eh?
(cheerfully)
Now that's a hot one. Why he's president of the whole bally thingumagig -- he gets a salary -- he can write checks --

LINA
(significantly)
That's just what I mean.

BEAKY
(completely befuddled)
Well, what's wrong about that?

Suddenly he looks beyond Lina and sees:

278 SEMI LONG SHOT - Johnnie, standing in the doorway.

279 SEMI CLOSEUP. Lina does not turn. Beaky continues:

BEAKY
I say, old bean! Do you know Lina's telling me you're soft in the head?
(turns to Lina)
Is that it?

Johnnie comes towards them.

JOHNNIE
(quietly)
That's what it sounded like to me.

Lina's face is like a mask. She does not speak. Beaky goes on:

279 (CONTINUED)

BEAKY
Well, by jove, that's not being very wifely, old girl, eh, what?

There is one short beat during which Lina still doesn't answer. Then it is broken by Johnnie speaking quite normally.

JOHNNIE
Care for a clean up, old boy? Nearly time for dinner --
(to Lina)
Beaky's staying with us for a few days, darling.
(back to Beaky)
You know your room -- better hurry, old boy.

Beaky stands and Johnnie goes with him towards the door and out of picture.- We hear Beaky's voice.

BEAKY'S VOICE
Righto, old bean -- I won't be a jiffy.

280 CLOSEUP - Lina, standing motionless. We hear the door close. Then Johnnie strides in to the picture - his smiling expression has now changed to one of intense anger.

JOHNNIE
Look here -- what right have you to interfere in my business?

LINA
(taken aback)
Johnnie, I wasn't really -- I was only --

JOHNNIE
You were only what?

LINA
I was only trying to say that Beaky shouldn't leave everything to you -- because if something went wrong -- well, he should take a little responsibility, too. After all, neither of you is an experienced business man.

ff

(CONTINUED)

280 (CONTINUED)

JOHNNIE
What the devil do you know about business?

LINA
I only wanted you and Beaky to be sure --

JOHNNIE
Suppose Beaky had taken you seriously -- you would have ruined the whole scheme, do you realize that?

LINA
But if it isn't any good --

JOHNNIE
(gripping her arms, angrily)
That's my business, not yours. If I say it's good, it's good. I'm going through with this deal -- and I don't want any interference from you or anyone else. Is that clear?

LINA
(quietly)
Yes, that's clear.

As Johnnie glares at her angrily

DISSOLVE

EXT. AYSGARTH GARDEN - DAY

281 SEMI CLOSEUP. The next morning Lina is in the garden trimming a low box hedge, dressed in old clothes. She looks tired and strained. She looks up startled as she hears:

JOHNNIE'S VOICE
(almost toneless and low)
Hello.

CAMERA PULLS BACK and we see Johnnie standing nearby.

ff

(CONTINUED)

LINA
You frightened me! I didn't hear you coming.

Johnnie picks up the garden shears which slipped out of her hands when she heard his voice. As he speaks, his voice is still almost toneless, his face inscrutable. The only indication of emotion comes as he idly cuts away at the hedge with the shears, and his strokes have an almost savage thrust.

JOHNNIE
I thought you might like to know -- I'm going to call off the whole real estate plan.

Lina looks surprised but watches him carefully.

LINA
Why -- what's happened?

JOHNNIE
(still fooling with the shears so there is visually a sinister undertone)
Nothing's happened.

LINA
Does Beaky know about this?

JOHNNIE
Not yet.

LINA
But why are you doing it?

JOHNNIE
Oh, I don't know . . . Maybe the land isn't any good -- who knows? . . . Or maybe I don't like the idea of risking Beaky's money . . Or maybe it's a stiff job, and I'm too lazy . . .

During this speech the CAMERA MOVES IN to a tight CLOSEUP of the two.

ff

281 (CONTINUED)

LINA
Johnnie, are you still angry about last night?

JOHNNIE
(in the same toneless voice)
No.

LINA
Are you sure? I couldn't sleep all night -- you've never spoken so sharply to me before -- and I was afraid . . .

JOHNNIE
Afraid of what?

LINA
I was afraid you -- you might have stopped loving me.

Johnnie looks at her steadily.

JOHNNIE
I'm not angry with you, and I love you very much.

He hands her the shears, looking at her gravely, she takes them automatically. He turns and strolls from the picture leaving Lina looking after him very troubled.

DISSOLVE OUT

(END OF PART VII)

ff

DISSOLVE IN

INT. SITTING ROOM - NIGHT

282 SEMI-CLOSEUP. Lina is seated at a table playing Anagrams with Beaky - her face still bears a touch of the bewilderment that she had at the end of the last scene. Beaky has the enlarged photograph of the cliffs in his hands, while Johnnie sits on the arm of his chair.

BEAKY
(putting the photo down)
Personally, I can't see anything wrong with the scheme -- but if you say it's no good going ahead with it, then don't let's go ahead.
(lays down the letters 'c-a-t'; to Lina)
Do I have another turn?

Lina nods. Beaky picks up another letter and makes his word 'c-a-r-t'. As he does so he continues:

BEAKY (cont'd)
But I still don't understand why we have to go all the way up there to look at it.
(to Lina)
Another turn?

Lina nods abstractedly. She looks from Beaky to Johnnie then down to the photograph as we hear Johnnie say:

JOHNNIE
(with a look at Lina)
Beaky, I'm not going to take the responsibility of calling the thing off without proving to you the scheme's no good.

During this Beaky has picked up an 'X'. He shrugs and puts it among his letters. Now it is Lina's turn - she takes a letter and abstractedly forms a word - she lays down 'm-u-d', as Beaky says:

BEAKY
Well, old bean, if you say it's no good, that satisfies me.

(CONTINUED)

282 (CONTINUED)

Lina picks up another letter, her eyes on the two men.

JOHNNIE
All the same, you have to go up there tomorrow morning and take a look.

Lina half-heartedly takes another letter from among her own and abstractedly turns 'm-u-d' into 'm-u-d-d-e-r'.

BEAKY
I say, old girl, there's no such word.

Lina collects herself the tiniest bit and starts to rearrange the letters - finally turning it into 'm-u-r-d-e-r'. During this we have heard:

BEAKY (cont'd)
(to Johnnie)
I don't want to go up there in the morning. Besides, it will be nasty and cold and wet --

There is a pause.

BEAKY (cont'd)
Well, if we do - what time shall we have to go?

Lina suddenly realizes the word she has made - her eyes travel from the word 'murder' to the photograph of the clifftops with growing horror.

JOHNNIE
The earlier the better. There won't be so much traffic on the roads...

Note: (Line needed: From Johnnie or Beaky himself, to cause Beaky to start laughing.)

283-290 NOTE: See end of sequence for Closeups.

291 CLOSEUP. The photograph rushes up and fills the screen. Over it we hear Beaky's giggle - it grows louder until it is high-pitched and silly. Over the picture we get SUPERIMPOSED figures of Johnnie and Beaky - Johnnie is pushing Beaky over the edge of the cliff.

292 CLOSEUP. A big head of Lina - horror-stricken. Then over her face we see the full figure of Beaky falling down the face of the cliff - terrified and with outstretched arms. Beaky's laugh which has been heard over all this now turns into a horrified scream. As the body is lost in the crashing waves below, the picture

LAP DISSOLVES

293 SEMI-CLOSEUP. Lina falls to the floor in a dead faint -- as the two men rush to her side --

FADE OUT

Nos. 283-290 have been allowed for the following shots:

283 CLOSEUP - Lina.

284 CLOSEUP - Johnnie.

285 CLOSEUP - Beaky.

286 SEMI-CLOSEUP - Johnnie and Lina.

287 SEMI-CLOSEUP - Johnnie and Beaky.

288 SEMI-CLOSEUP - Lina and Beaky.

289 CLOSEUP - anagram letters on table.

290 CLOSEUP - photograph of cliffs.

FADE IN

INT. AYSGATH BEDROOM - MORNING

294 SEMI-LONG SHOT. The morning sun is streaming through a narrow slit in the window curtains, causing a sharp streak of light to cross Lina's face and body as she lies asleep in bed.

295 CLOSEUP. A big head of Lina shows that the streak of light is moving across one of her eyes. It causes her to awaken. She blinks for a moment in the sunlight and then quickly sits bolt upright, CAMERA PULLING BACK. She looks about her in alarm and then, crossing to the window, pulls the curtains sharply - the room is flooded with light. She turns and looks at the other place in the bed - the crushed pillow and the striped pyjamas flung on the bed indicates Johnnie's absence. Lina hastily grabs her dressing robe from the foot of the bed. Hurriedly slipping into it, she makes for the bedroom door. Then, as an afterthought, she quickly looks into the bathroom - it is empty.

INT. LANDING - MORNING

296 SEMI-LONG SHOT. Lina comes out onto the landing, and starts to descend the stairs. Ethel is coming up with Lina's early morning tea on a tray.

LINA
Oh, Ethel, is Mr. Aysgarth having breakfast?

ETHEL
No, ma'am. He wouldn't wait - he said he would have some on the road. He left about two hours ago with Mr. Thwaite.

Lina thinks quickly.

LINA
Which car did they use?

ETHEL
Mr. Thwaite's, I believe, ma'am.

Lina returns quickly to the bedroom, followed by Ethel.

DISSOLVE OUT

DISSOLVE IN

INT. LANDING - DAY

297 SEMI-LONG SHOT. Lina emerges from the bedroom, pulling on the jacket of her suit. She rushes down the stairs and towards the sitting room. There is an expression of desperate purposefulness on her face.

INT. SITTING ROOM - DAY

298 SEMI-LONG SHOT. Lina hurries into the sitting room and looks about her for a moment. She crosses and seizes the thing for which she is looking - it is the enlarged photograph of the clifftop.

299 CLOSEUP - as she takes it up the picture fills the screen. The CAMERA MOVES IN still closer until the name of the place becomes the only visible thing - TANGMERE-BY-THE-SEA.

DISSOLVE

EXT. COUNTRY ROAD - DAY

300 LONG SHOT. A long view of the English countryside - the sky is very overcast. In the distance an open coupe is seen speeding along the road. As it gets nearer to Camera we realize it is travelling at high speed.

301 SEMI-CLOSEUP - Lina is driving with a set expression.

DISSOLVE

EXT. CLIFFTOP - DAY

302 LONG SHOT. We now see the actual clifftop again - Lina's car drives into the picture and comes to a stop.

303 SEMI-LONG SHOT. Lina gets out of the car and hurries to the edge of the cliff. There is a strong wind blowing. She comes to a sudden halt and looks about her - there is no sign of Johnnie or Beaky.

304 SEMI-CLOSEUP. Suddenly her eyes catch sight of something.

305 CLOSEUP. There are deep tire ruts running towards the edge of the cliff- about a foot or eighteen inches away we see they stop and a piece of the cliff beyond has been newly broken away.

306 CLOSEUP. Lina's horror-stricken gaze transfers itself to the rocks and sea at the foot of the cliff. She closes her eyes in the realization of what must have happened. She looks back to the car tracks once more.

307 SEMI-LONG SHOT. They clearly show how the car arrived and how it eventually went off again in a different direction.

308 CLOSEUP. Lina cannot resist looking down at the sea below once more.

309 LONG SHOT. The high tide breaking over the rocks.

FADE OUT

FADE IN

EXT. AYSGARTH HOUSE - DAY

310 SEMI-LONG SHOT. Lina emerges from her car and slowly starts to mount the few steps towards the front door.

311 SEMI-CLOSEUP. We see by her expression that she is dreading the moment when she has to come face to face with Johnnie. As she reaches the front door she pauses for a moment and then hesitatingly enters.

INT. AYSGARTH HALL - DAY

312 SEMI-LONG SHOT. Lina comes into the hall silently - CAMERA FOLLOWS her over towards the sitting room. Her expression does not change even though she hears the sound of Johnnie's cheerful whistle coming from the room. She pushes the door half open, and stands framed there.

INT. SITTING ROOM - DAY

313 SEMI-LONG SHOT. Johnnie is by the victrola - fiddling with it.

314 CLOSEUP - Lina in the doorway - her expression remains unchanged.

315 SEMI-LONG SHOT - Johnnie, while still tinkering about with the machine, says without looking up:

JOHNNIE
I think this has done it! Put the plug in now.

Beaky, who has been stooping by the wall, straightens himself up and crosses to Johnnie, as he says:

BEAKY
How's that, old bean?

316 CLOSEUP - Lina looks at Beaky with an incredulous expression which changes to one of utter relief as she looks back to Johnnie.

317 SEMI-LONG SHOT - Beaky catches sight of Lina.

BEAKY
Hello, old girl.

Johnnie turns. The music from the victrola swells and we recognise it as their own particular waltz tune. Without a word Lina crosses slowly towards Johnnie, her emotion deepening. She holds out her arms to him. He takes her in his with an expression of slight surprise. As she holds on to him she clings tighter and tighter. Johnnie looks down at her in astonishment.

JOHNNIE
(amused)
Hey, what's the idea? I've only been away a few hours.

LINA
(embracing him)
It seems like a thousand years.

BEAKY
By Jove -- seems that way to me, too!

JOHNNIE
(still holding Lina; over her shoulder to Beaky)
Oh, shut up. It was nothing at all.

BEAKY
I say! I nearly lost my life -- do you call that nothing at all?

318 CLOSEUP - Lina. All her relief and happiness collapses - she breaks away from Johnnie and moves over to Beaky -- CAMERA WITH her.

LINA
(in a shaky voice)
You nearly ... lost ... your life?

(CONTINUED)

318 (CONTINUED)

BEAKY
(indicating a sixteenth of an inch with his fingers)
Came this close to it.

JOHNNIE'S VOICE
Oh, let's drop the subject.

Lina turns towards Johnnie - this corroborates her worst suspicions and intensifies her approaching horror.

319 SEMI-CLOSEUP - Johnnie is self-consciously looking through some records.

320 SEMI-CLOSEUP - Lina pulls herself together with a tremendous effort and turns to Beaky again -

LINA
I want to hear about it --
What happened Beaky?

BEAKY
There we were on top of the cliff and I finally agreed that Johnnie was right. There is a little too much chalk in that soil. Well, I was turning the car near the edge of the cliff -- never was handy with a car--

LINA
Was Johnnie in the car?

BEAKY
Oh, no. He was a few feet away, looking off at the view.

JOHNNIE'S VOICE
It isn't worth talking about. Let's have a cup of tea.

LINA
(ignoring him)
Go on, Beaky.

(CONTINUED)

320 (CONTINUED)

BEAKY
Well, I didn't realize I was backing toward the edge, but I was -- right up to it, by Jove. If Johnnie hadn't taken a flying leap and grabbed the brake -- I'd be in Kingdom Come by now.

321- CLOSEUP - Lina begins to fully realize.
322

LINA
--- Johnnie --- saved your life?

BEAKY'S VOICE
He certainly did. Came jolly close to losing his own, too.

Lina turns to Johnnie, filled with new and growing relief.

CAMERA PANS OVER with her as she flings her arms around him again.

LINA
Oh, Johnnie! How can I ever tell you what this means to me?

JOHNNIE
(puzzled)
To <u>you</u>?

BEAKY
Meant something to <u>me</u>, too, by Jove. Ought to give the chap a reward -- eh, what?

JOHNNIE
(perking up)
<u>Now</u> it's getting interesting.

BEAKY
Why can't he come to Paris with me?

LINA
(again mystified)
Paris?

(CONTINUED)

BEAKY
My securities are there -- think I'd better fly over to dissolve the corporation. Well -- why can't Johnnie come along? I'll treat him to the trip.

JOHNNIE
(putting arm around Lina)
The cad seems to forget I'm a married man, darling.

Lina looks relieved.

JOHNNIE (cont'd)
But I might toss some things into a bag and drive as far as London with him. What about it, monkey-face?

BEAKY
(like a delighted schoolboy)
Ripping! Oh, do let him, Monkey -- I mean, Lina!

LINA
Well -- er -- why, it seems to me --

JOHNNIE
I know. It seems to you I should be looking for a job. Well it seems to me I'll have far more chance of getting one in London than anywhere down here.

BEAKY
That's right!
(coaxingly)
Do let him, Lina!

LINA
(smiling uncertainly)
I don't see how I can stop him.

(CONTINUED)

JOHNNIE & BEAKY
(together)
Hurray!

LINA
(forcing a smile)
Well -- when will you be going?

JOHNNIE
(after a glance at her)
Maybe we'd better not leave right away -- how's tomorrow morning, Beaky?

BEAKY
(giving Johnnie a wink -- so we get a sense of two shcoolboys who have maneuvered a conspiracy)
That sounds very reasonable, old bean!

Lina looks from one to the other, still smiling, but again confused inside.

FADE OUT

FADE IN

323-324 OMITTED

INT. AYSGARTH SITTING ROOM - DAY

325-326 MED. SHOT - Lina is sitting playing the piano - the tune is their own waltz tune and she is picking out the notes rather in the manner of Ravel's "La Valse." She breaks off as Ethel enters.

ETHEL
There's an Inspector Hodgson in the hall, ma'am. He wanted to see Mr. Aysgarth, and when I said he was away, he asked if he might have a word with you.

LINA
(quietly)
All right, Ethel. Ask him to come in.

Ethel departs. Lina rises and moves towards the door - on her face a look of growing apprehension. Ethel ushers into the room two men, one middle-aged and the other much younger. Both are wearing light raincoats, while one has a derby and the other a felt hat. The older man speaks to Lina, - his voice, though kindly, has a natural pomposity.

HODGSON
Mrs. Aysgarth?

LINA
Yes.

HODGSON
My name's Hodgson - Inspector Hodgson. We're from the county police. This is my colleague, Mr. Benson.
(indicating the other man)

LINA
How do you do, Mr. Benson.
(then indicating chairs)
Sit down, won't you?

(CONTINUED)

As they both seat themselves, Lina remains standing. She waits for Hodgson to speak.

HODGSON
I understand your husband's not in, ma'am.

LINA
(anxiously)
No, he's up in London for two days.

HODGSON
Well, as he's not here, I thought you might be able to help us.

LINA
Why, of course -- certainly.
(she adds anxiously)
Could I give you some tea or something?

HODGSON
No thank you, ma'am, we've had ours.

327 SEMI-CLOSEUP. There is a pause - he coughs. There is another pause, then:

HODGSON
I believe you know a Mr. Thwaite?

LINA
Why, of course, he's a very close friend of my husband.

HODGSON
Well, ma'am, I don't quite know how to put it --
(glances at a folded newspaper he holds in his hand)
Perhaps it would be easier if I showed you this, in this afternoon's paper.

He hands Lina the folded newspaper. Lina tries to focus it.

LINA
Excuse me a moment.

CAMERA FOLLOWS Lina as she crosses to the writing desk. She picks up her reading glasses and reads the paragraph:

INSERT IN THE STOP PRESS COLUMN OF A LONDON EVENING NEWSPAPER:

PARIS TRAGEDY - ENGLISHMAN FOUND DEAD.

An Englishman met with a mysterious end in a house in Paris. He is believed to be a Mr. Gordon Cochrane Thwaite of Penshaze Court, Yorkshire. Paris police are investigating the causes of death.

Lina subsides into the chair, as she takes off her glasses and stares at the wall in front of her. There is a silence in the room.

328 SEMI-CLOSEUP - Hodgson and his colleague look at her respectfully. They exchange glances. Hodgson rises and the CAMERA FOLLOWS him over as he crosses silently and stands near Lina, tactfully waiting for her to turn. Finally she does so, striving to cover up the first impact of the shock.

LINA
Excuse me, but this -- this is a shock to me. You see, I -- we knew him so very well.

Benson rises and tactfully walks across to the window, leaving his superior to deal with the matter alone.

HODGSON
Sorry we have to do this, ma'am but we're making inquiries in behalf of the Paris police. They found papers on Mr. Thwaite's person which indicated he'd just formed a corporation with your husband.

LINA
(slowly)
Oh....
(pulling herself together)
What does the paper mean by, "mysterious death"? And where was it when it happened?

HODGSON
(selecting his words carefully)
Well, ma'am, he was at --- I suppose you'd call it a place of entertainment -- where you get drinks and ----

LINA
A cafe of some sort?

HODGSON
In the Rue Provence, I think it was, ma'am.
(he pronounces the French with a heavy English accent)

ak

(CONTINUED)

LINA
What do the French police say caused his death?

HODGSON
(taking a paper from his pocket)
This is a telegram we've had from Paris.
(reading)
...."Thwaite visited the place in the company of another Englishman. Both men had evidently been drinking. On arrival, Thwaite ordered a bottle of brandy. According to the statement of one of the waiters belonging to the establishment, Thwaite's companion asked for the brandy to be served in large beakers. Apparently as a result of a bet between the two men, Thwaite filled one of these beakers to the brim and drank it all. The other man was not present when the actual tragedy happened, having left the place a few minutes before. French police have not yet succeeded in establishing his identity. According to the waiter, who has a slight understanding of English, his name would appear to be, Awlbeam or Holebeam."

329-330 OMITTED

331 CLOSEUP - During this reading we see Lina's horror grow. When Hodgson's voice stops, there's a pause. Then he adds:

HODGSON
I'm sorry to upset you, ma'am, but do you or your husband happen to know any friend of Mr. Thwaite's who would answer to such a name?

LINA
(she stares ahead)
I'm afraid not.

332 SEMI-CLOSEUP - Mr. Benson has joined Hodgson once more and now speaks.

BENSON
Perhaps Mrs. Aysgarth could enlighten us about this corporation?

There is a pause - Lina is thinking hard - then she speaks with great deliberation.

LINA
Yes, I can. My husband had planned a real estate development with Mr. Thwaite, and he had gone to Paris to dissolve the corporation at my husband's suggestion. He apparently died before he could do this -- but I know my husband will do whatever is necessary to release Mr. Thwaite's money.

HODGSON
Thank you, ma'am. Any further questions, Benson?

BENSON
None that I can think of.

HODGSON
Thank you very much, Mrs. Aysgarth. Good-bye.

Lina rises and accompanies them to the door.

INT. HALL - DAY

333 SEMI-CLOSEUP - Lina goes with the police to the front door. Hodgson suddenly turns.

HODGSON
When is Mr. Aysgarth returning from London?

LINA
I expect him this evening.

(CONTINUED)

333 (CONTINUED)

HODGSON
Would you ask him to ring me at the station?

LINA
Of course.
(she holds out her hand)
Good-bye, Inspector.

As Hodgson starts to pass through the door, he sees that Benson is staring hard at a very modern, small picture on the wall. He appears completely transfixed by it.

HODGSON
(sharply)
Benson!

Benson pulls himself away and, with a little sheepish grin, follows Hodgson out of the door. The moment the door is closed, Lina hurries across to the study.

INT. STUDY - DAY

334 SEMI-CLOSEUP - Lina crosses to the desk and, swiftly opening her telephone address book, selects a number, picks up the receiver and dials "O."

INT. HOGARTH CLUB - DAY

335 SEMI-CLOSE UP. An attendant behind the desk at a switchboard, inserts a plug and then announces:

ATTENDANT
Hogarth Club!

INT. STUDY - DAY

336 SEMI-CLOSE UP - Lina at the telephone.

LINA
May I speak to Mr. Aysgarth, please?
(pause)
When do you expect him in?

There is a long pause; then Lina echoes:

LINA (cont'd)
Left yesterday morning? Oh --

Another pause.

LINA (cont'd)
No, it doesn't matter. Thank you.

Lina hangs up slowly - she sits looking ahead for a moment then there is a click of the door - then a quiet voice behind her -

JOHNNIE'S VOICE
Hello, Monkey-face.

She turns.

337 SEMI-CLOSEUP. Johnnie is standing just inside the room. He is holding a newspaper and a book.

338 SEMI-CLOSEUP. Lina almost instinctively rises from her chair.

339 SEMI-CLOSEUP. CAMERA FOLLOWS Johnnie as he crosses the room quietly towards Lina. His expression is grave - he comes to the desk and, after putting his paper and book down, greets her with a formal colourless kiss. Then:

JOHNNIE
(looking down at Hodgson's folded newspaper which he left on the desk)
You've read about Beaky, have you?

Lina nods without speaking. Johnnie sits down, staring into space like a man really feeling grief.

JOHNNIE (cont'd)
(half to himself)
I was terribly fond of Beaky...

LINA
(without moving- the faintest tone of skepticism in her voice)
Were you?

JOHNNIE
(without rancour but somehow aware of the inquiring note in her voice)
You don't see me singing and dancing, do you?.... I loved that silly generous, good-hearted fool.

LINA
Did you?

JOHNNIE
Of course I did. Next to you, I cared for him more than anybody in the world.

LINA
(in a strange tone)
Next to me...

(CONTINUED)

339 (CONTINUED)

Johnnie suddenly seeming aware of her, gets up, and puts an arm aroung her.

JOHNNIE
Poor Monkey-face -- here I am thinking only about myself and forgetting about you. You liked him, too, didn't you?

340 CLOSEUP. Lina turns her face away from Johnnie so he won't see the expression of horror on her face.

LINA
I liked him very much....

Then with a tremendous effort she controls herself and speaks deliberately - watching Johnnie carefully.

LINA (cont'd)
The police were -- have been here.

341 SEMI-CLOSEUP. Johnnie looks at her -

JOHNNIE
What did they want?

LINA
They wanted to know if you could help them. They had a telegram from Paris, and it seems there was an Englishman who made --
(her voice falters)
-- who bet --

JOHNNIE
(interrupting)
I know. The whole story was in the late edition. What else?

(CONTINUED)

31 (CONTINUED)

LINA
The Inspector wants you to phone him -- they wondered if you could give them a clue that might help identify this Englishman.

Johnnie makes a move as though he would go to the phone right away, then hesitates -

JOHNNIE
What did you tell them -- did you mention the corporation?

LINA
Naturally - I told them Beaky was planning to dissolve it, and although you were legally the chairman, all the money was Beaky's - and that you would sign the necessary papers to release the money.

32 CLOSEUP. Johnnie gives a slight frown - then after a pause -

JOHNNIE
I wish you had left all that to me... What else did you tell them?

As he goes to the phone and sits down we hear Lina say:

LINA
That's about all. I said I expected you back from London any moment.

Johnnie thinks hard for a moment then picks up the telephone.

JOHNNIE
Holmbury 172, please.

343 CLOSEUP. Lina watches him tensely - we hear

JOHNNIE'S VOICE
Hello, Inspector. This is John Aysgarth -- I have only just got home.... Yes... yes... yes...

Lina's eyes drop to the newspaper and book on the desk. She automatically fingers the book, finally picking it up without seeing it, listening intently to Johnnie.

JOHNNIE'S VOICE (cont'd)
Well, I drove to London with him Tuesday evening. We dined at the Savoy... No.... Yes... Then I saw him off at Croyden Airport... Yes... No... I stayed in London until this afternoon --

344 CLOSEUP. Johnnie hesitates, with a glance towards Lina.

JOHNNIE
At my club... No.... Yes...

345 CLOSEUP. Lina's face shows that this is the final clear knowledge he is lying - now she is sure he is the murderer. Suddenly she becomes aware of the book in her hand.

CAMERA MOVES IN to a big CLOSEUP of the book - its title is "Murder on the Footbridge" - by Isobel Sedbusk. We can still hear Johnnie's voice -

JOHNNIE'S VOICE
Not at all, Inspector. If I can help you in any other way, be sure to let me know...

CAMERA PANS UP to Lina's face again as she slowly looks up towards Johnnie -

FADE OUT

(END OF PART VIII)

FADE IN

EXT. ISOBEL SEDBUSK'S COUNTRY COTTAGE - DAY

348 SEMI-CLOSEUP. Lina is walking up the little garden path to the cottage. She is carrying a book in her hand. As she gets near, she sees that the front door stands open. She calls out.

LINA
Isobel -- may I come in?

INT. ISOBEL'S COTTAGE - DAY

349 SEMI-LONG SHOT. Isobel is seated at a small circular table by a window, having tea. She is in the act of pouring from a large silver teapot, and looks up surprised, but with a welcoming smile, as Lina comes in. On the table is all that usually goes with English afternoon tea - two or three plates of sandwiches - a plum cake - and a silver hot dish containing crumpets.

ISOBEL
(rises to greet Lina)
Lina! How nice! I was thinking only yesterday that I don't see half as much of you as I'd like.

The two women bump cheeks.

LINA
I didn't get to sleep till three last night, reading your latest book, Isobel.
(indicates the book lying on the arm of the chair)
-- and I just had to come over and talk to you about it.

ISOBEL
That's the most thrilling compliment I ever got. Sit down. Had your tea?

LINA
No, I'd love some.

The two women seat themselves at the tea table and Lina places her book on the arm of her chair.

350 SEMI-CLOSEUP - the two women. Isobel, very pleased indeed at Lina's compliment, starts pouring out a cup of tea.

ISOBEL
I never knew you were such a murder story fan!

LINA
I didn't know it myself -- until recently.

ISOBEL
Did you really like it?

LINA
I couldn't put it down. I was completely fascinated by the way your villain --

ISOBEL
My villain? You mean my hero -- I always think of my murderers as my heroes. But I didn't mean to interrupt -- you were saying you were completely fascinated....

LINA
Well, when he incited his victim to cross that footbridge, when he knew the bridge had been sawed through --

ISOBEL
And he also knew his victim couldn't swim -- don't forget that --

LINA
(with great gravity)
What I want to know is this: Would you call that an actual murder?

ISOBEL
Well, from a moral standpoint, there's no question at all. It's murder.

ed

351 CLOSEUP. Lina waits anxiously for Isobel's last line - then says weakly:

LINA
I suppose it is....

Suddenly Isobel's voice breaks in -

ISOBEL'S VOICE
What does Johnnie think?

LINA
Johnnie? Why - I -- I haven't talked to him about it yet.

352 SEMI-CLOSEUP - the two.

ISOBEL
I should think he'd be interested. Similar situation with this friend of his in Paris.

LINA
(pretending she doesn't get it)
Similar....?

ISOBEL
That brandy business is just like my footbridge. Now, if they ever get his companion -- the question will be was it murder or an accident. That brandy thing isn't new, you know.

LINA
(stunned)
Oh. It's -- it's been done before?

ISOBEL
Oh, yes. In real life, too.

She rises and goes towards her bookshelves -

ISOBEL (cont'd)
I have it here.

353 SEMI-LONG SHOT. Lina in the foreground of picture watches Isobel as she searches through her shelves.

ISOBEL
(as she looks for the book)
Richard Palmer got rid of one of his victims that way. A man called Abbey.

Lina tries to appear casual -

LINA
Was he hanged?

ISOBEL
(still searching)
"Trial of Richard Palmer"....
"Trial of Richard Palmer"....
"Trial of Richard Palmer"....
Where can it be?
(looks over her shoulder at Lina)
They got him eventually. After he had killed a half a dozen other people. The fool got bored with the brandy method and went on with real poison.

LINA
(forcing a laugh)
He was a fool, wasn't he?

ISOBEL
Maybe I put it under the 'T's.

She moves round to some other shelves - CAMERA GOES OFF Lina and STAYS ON Isobel who has come around into SEMI-CLOSEUP. She half looks over her shoulder again towards Lina as she speaks -

ISOBEL (cont'd)
If he had stuck to brandy, he might have --
(pauses to think)
It's an interesting question. Suppose I ask my brother about it?

(CONTINUED)

She indicates a photograph of a rather distinguished ugly man about fifty, which is standing nearby.

ISOBEL (cont'd)
He's the Home Office analyst, you know -- conducts post mortems and all that sort of thing.
(appreciatively)
I get some of my neatest ideas from him.

354 SEMI-CLOSEUP. Lina, watching her closely, rises quickly and CAMERA PANS with her over to Isobel --

LINA
Oh, it's not that important -- don't bother.

ISOBEL
(paying no attention to her - searching)
T -- T ... Here we are....

LINA
Well, I'll be running along, Isobel -- this walk has done me good.

ISOBEL
(still searching)
Palmer --
(suddenly)
Why, I remember now. It's in your own house!

Lina, who has taken a step or two towards the door, turns.

LINA
What is?

ISOBEL
"The Trial of Richard Palmer"! That book about the brandy! Johnnie borrowed it a couple of weeks ago!

354 (CONTINUED)

CAMERA MOVES in to SEMI-CLOSEUP of Lina - she leans against the door frame for support.

LINA
Really, I'm not that much of a murder fan -- I've lost interest already. Bye, bye, Isobel.

She suddenly turns and goes so abruptly that we hear Isobel's voice saying "Good-bye" after she has gone.

ISOBEL'S VOICE
Good-bye, my dear.

DISSOLVE

INT. AYSGARTH STUDY - EVENING

355 CLOSEUP. CAMERA IS PANNING along a shelf of books that include various mysteries, famous trials and other books in crime cases.

CAMERA PULLS BACK to include Lina, in the same clothes as previous scene, with her glasses on, peering at the titles. Suddenly she glances down at Johnnie's desk - she looks around furtively, then quickly back to the desk and looks swiftly over the surface. There is nothing special there. She opens a drawer - then another one - she stops short.

INSERT Lying in the drawer is "TRIAL OF RICHARD PALMER."

BACK TO SCENE: She can't resist taking it out. She runs the pages through her fingers - at a certain page a folded letter drops out onto the desk. She picks it up, and after a moment's hesitation, reads it.

INSERT THE LETTER is headed "MELBECK ESTATES."

"Dear John,

I'm afraid I cannot wait much longer. I feel I've given you every possible opportunity. If you cannot replace the money within two weeks, I shall be compelled to take legal measures.

Regretfully,

Frederick Melbeck."

ff We hear the sound of the telephone ringing.

355 CLOSEUP. Lina is startled by the sound of the telephone - she hurriedly replaces the letter and book in the drawer and picks up the receiver.

LINA
Hello... Well -- he's not up yet. Is it important? This is Mrs. Aysgarth speaking.

INT. INSURANCE OFFICE - EVENING

357 SEMI-CLOSEUP. A clerk seated at a desk at the other end of the line is saying:

CLERK
This is the Durential Insurance Company. We have Mr. Aysgarth's letter regarding his inquiry. Would you tell him there was a slight delay but we have written him fully on the matter...

INT. AYSGARTH STUDY - DAY

358 CLOSEUP. Lina answers quietly.

LINA
Yes, I will -- thank you, good-bye.

She hangs up with a slightly puzzled expression.

FADE OUT

ff

FADE IN

INT. AYSGARTH BEDROOM - DAY

359 LONG SHOT. In the f.g. Johnnie is asleep in bed, while Lina, in a robe, stands by the window beyond.

360 SEMI-CLOSEUP. A closer view of Lina shows that she is still distrait and still wondering about the mystery of her telephone conversation with the Insurance Company. Suddenly she glances down.

EXT. AYSGARTH HOUSE - DAY

361 SEMI-CLOSEUP. From Lina's viewpoint we see the village postman riding on his bicycle up the drive towards the front door.

362 SEMI-CLOSEUP. Lina turns her head suddenly in a listening attitude. We hear the double knock of the postman. Her eyes travel across as though following the journey of the letters that have been delivered, and finally land on Johnnie. Suddenly she looks back quickly to the door as she hears a light tap.

363 SEMI-LONG SHOT. Without waiting for an answer, Ethel enters, carrying an early morning tea tray, which she brings across the room and sets on a table near Lina.

ETHEL
Good morning, madam.

LINA
'Morning, Ethel. Any letters?

ETHEL
Just three for Mr. Aysgarth.
A magazine for you.

As Ethel goes over to draw the other blinds, Lina goes to the table.

364 SEMI-CLOSEUP. Lina picks up the letters and her reading glasses and runs through them.

365 CLOSEUP. As Lina's hands go through them we see that two are in long envelopes addressed to Johnnie and both are from Insurance Companies - both marked "Private and Confidential."

ff

366 SEMI-LONG SHOT. As Ethel is about to depart she passes by the bed. The glare from the windows has awakened Johnnie - he blinks into the light.

JOHNNIE
(in sleepy humour)
Ethel -- you here again?

ETHEL
(smiling)
Yes, sir. I've brought your morning tea and the post.

JOHNNIE
(still half asleep)
Well, you needn't smile about it.

ETHEL
(still smiling)
Yes, sir.

JOHNNIE
From now on I want no smiling until after lunch.
(suddenly)
Did you say the post?
(sits up)
Any for --
(sees Lina)
Hello, darling. Any letters for me?

Lina has put the letters and her glasses aside, and is pouring out the tea. She crosses to the bed, Johnnie's tea in one hand and the letters in the other.

367 SEMI-CLOSEUP. Lina hands him the tea which he puts on the bedside chair - and then the letters -

LINA
(forcing herself to be nonchalant)
Three.

(CONTINUED)

JOHNNIE
Oh, good.

As Lina crosses back to the tea tray, Johnnie starts opening his letters. He scans the first one quickly, then opens the second, reads this quickly too.

368 SEMI-CLOSEUP. Lina, pouring out tea for herself, sees Johnnie through a mirror on the wall - he replaces the two letters in their long envelopes and, with a glance in her direction, leans out and puts them in the inside pocket of his jacket which is hanging over the bedside chair.

369 SEMI-CLOSEUP. Johnnie takes a sip of his tea, while he opens the other letter. He reads it quickly and then glances towards Lina surreptitiously. His whole expression changes into a bright, spontaneous one, as he calls out:

JOHNNIE
Well, well, well!

370 SEMI-LONG SHOT. Lina comes towards the bed, her cup of tea in her hand.

LINA
(with forced brightness)
Good news?

JOHNNIE
Look, I've had a letter from old Spotty. He's off to India. What a life - tiffen and sweet.
(glances down at the letter)
Says he wishes he had time to pop down and see us.

As Johnnie continues murmuring to himself, Lina sips her tea and watches him.

JOHNNIE (cont'd)
Well, poor old Spotty.

Johnnie finishes his tea and puts it back on the chair, this last letter under it, and gets out of bed. He pulls on his pajama trousers and steps into his slippers.

370 (CONTINUED)

JOHNNIE (cont'd)
(muttering to himself)
Never could understand what pajama trousers are good for anyway. Silly putting these on! Only got to take 'em off again for the bath!
(as he stands up)
Well, that's me-- formal -- gentleman of the old school.

Johnnie strides across to the bathroom door, goes through and we hear him turn on the water. The door closes -

371 SEMI-CLOSEUP. Lina stands watching the closed door - then after a moment she moves over towards the bedside chair on which Johnnie's coat is hung, CAMERA WITH her. She starts to feel for the letters. Suddenly she springs away, as the bathroom lock is turned and we hear the door open.

JOHNNIE'S VOICE
Can I have some more soap, Monkey-face? This bit's nearly gone.

Lina calls back:

LINA
You'll find some in the cupboard over the washbasin.

We hear Johnnie grunt a reply, the bathroom door shuts again and the bolt goes. Lina turns back to the coat and quickly extracts the two long envelopes. She moves over to pick up her glasses from the table and with her back towards the bathroom, begins to read -

INSERT Headed - THE DURENTIAL INSURANCE COMPANY
173 High Street,
Merchester. (cont'd)

(CONTINUED)

371 (CONTINUED)

"Dear Sir,

Replying to your inquiry regarding a loan of five hundred pounds against insurance policy number 163958 TR, we regret to state that under the conditions of this policy, such a loan cannot be granted. According to the terms of the policy, payment can only be made in the event of your wife's death.

If you recall under the recent..... "

As she has read, the CAMERA HAS PANNED DOWN until we can only read "IN THE EVENT OF YOUR WIFE'S DEATH."

372 CLOSEUP. Big head of Lina - her face shows the full realization of what she has just read. She looks down again and starts reading the other letter.

INSERT This is a similar letter, but immediately

we cut to it the CAMERA SWEEPS IN to the words "IN THE EVENT OF YOUR WIFE'S DEATH."

DISSOLVE

INT. AYSGARTH BEDROOM - DAY

373 SEMI-CLOSEUP. A tableau of Lina sitting on the edge of Johnnie's bed. She has obviously replaced the letters. Johnnie returns from the bathroom in his bathrobe. Lina shivers a little.

JOHNNIE
(cheerfully)
You're not shivering, are you?

Lina rises.

LINA
I did have a bit of a chill.

Johnnie comes to her.

(CONTINUED)

373 (CONTINUED)

JOHNNIE
Cold in all this sunshine?
I'll warm you up.

Lina backs away from him, forcing a laugh.

LINA
Now, Johnnie -- it's all
right -- really --

Johnnie takes her in his arms.

JOHNNIE
My poor little shivering baby.
(rubs her back
with his hand)
Feel better now?

LINA
Much.

Tactfully she tries to break away, but he hold her close.

JOHNNIE
Perhaps this will help.

He smothers her with a kiss and then nestles her head against his.

JOHNNIE (cont'd)
(murmuring
amorously)
What are we doing tonight?

LINA
Why -- we're -- we're dining
with Isobel.

CAMERA MOVES IN to CLOSEUP of Lina, showing the mental agony she is going through. Over it we hear Johnnie's voice:

JOHNNIE
Oh, what a bore! I was hoping
we could go to bed early.

FADE OUT

(END OF PART IX)

FADE IN

INT. ISOBEL'S COTTAGE - NIGHT

374 LONG SHOT - Isobel's dinner party. She doesn't have a separate dining room, but seats her guests at a circular table at one end of her cottage sitting room. A large log fire burns in the inglenook fireplace, while a Georgian candlestick of five candles provides the centerpiece of the table, around which her guests are now seated. The fireplace throws large flickers across the room and the booklined walls. Aside from Lina and Johnnie, who are Isobel's principal guests and sit on each side of her, the party contains Isobel's brother, Bertram, whose picture we have previously seen. He is slightly bald, but aesthetic looking. The other guest is Phyllis Swinghurst, who is staying with Isobel. She wears a very well-tailored dark suit with white shirt and tie. Isobel is also in a dark dinner dress. The only relief in "colour" is Lina - who is in a very simple white dinner dress. Even Mrs. Craddock, a middle-aged woman, who is waiting on them, has on her best black dress and a darkish little apron. As the scene opens she is just finishing serving the vegetables and leaves the room.

The CAMERA MOVES IN SLOWLY as we hear Isobel's precise voice airing her point of view on the subject she writes about - crime. As the CAMERA MOVES IN and finally RESTS on a CLOSER SHOT of the table we see she is addressing her remark to Johnnie.

ISOBEL
Well, I arranged it this way - a certain note on the piano was wired to a revolver concealed in the wall panelling. Then, when the victim struck this note -- well, there you are!

JOHNNIE
I don't care much for that. You're slipping, old girl.

PHYLLIS
(bristling for her friend Isobel)
What's wrong with it, my dear chap?

JOHNNIE
Too complicated. If you're going to kill somebody, do it simply. Am I right, Dr. Sedbusk?

ff

375 CLOSEUP. During Johnnie's speech we see Lina; she is obviously not enjoying the conversation - her eyes are on Johnnie, and as Isobel's brother starts to speak she turns to him.

376 SEMI-CLOSEUP.

BERTRAM
You're right -- just as long as you don't get caught.

Isobel, glances round the table, then to Phyllis:

ISOBEL
Phil --

PHYLLIS
Yes, Issie?

ISOBEL
Do the wine, will you?

Phyllis rises and crosses to a side table, showing complete familiarity with the house. She returns and starts to pour out the claret.

377 SEMI-CLOSEUP - Johnnie, Lina and Isobel. Lina staring fascinated at Johnnie.

LINA
(tensely to Johnnie)
How would you do it... simply...?

(CONTINUED)

377 (CONTINUED)

JOHNNIE
I would use the most obvious method. The important thing is that no one should suspect me.

LINA
(with strange concentration)
For instance.....?

JOHNNIE
Well, poison. The first one that came to my mind -- say, arsenic.

378 SEMI-CLOSEUP. Bertram looks up from his plate for a second, where he is busily engaged in meticulously stripping the breast from the bones of a small quail, making it almost a dissecting job.

BERTRAM
(in tender reminiscence)
Ah, arsenic!

He looks down at his plate again and goes on with his dissecting.

BERTRAM (cont'd)
I remember in Gloucester where we exhumed the body after four years and there was still enough arsenic -- even in the finger nails and the hair --

379 SEMI-CLOSEUP - the group. Johnnie keenly interested in Bertram's story, interrupts:

JOHNNIE
Did you get the murderer?

BERTRAM
Let me see -- no, I don't think we did.

JOHNNIE
(triumphantly)
There you are!

380 CLOSEUP - Lina watching Johnnie closely - we hear Phyllis say:

PHYLLIS' VOICE
(almost licking her chops, tone)
Think of it -- this very minute there are hundreds of people who have committed a murder, and they're walking about freely.

381 CLOSEUP - Johnnie, from Lina's viewpoint. He looks at Phyllis with a grin.

JOHNNIE
Thousands.

Suddenly Lina's voice breaks in gravely:

LINA'S VOICE
Do you suppose those murderers are happy, Johnnie?

Johnnie looks across at her and replies lightly:

JOHNNIE
Why shouldn't they be?

382 CLOSEUP. Lina stares at him - inwardly horrified, but increasingly fascinated by the conversation.

383 SEMI-CLOSEUP - the group.

ISOBEL
Fear of discovery, my lad. So long as arsenic leaves traces, and a bullet leaves a mark in the barrel of the gun, and the tiniest hair from one's head can be identified ---

JOHNNIE
Seems to me science would've discovered a poison that can't be traced. What about it, Dr. Sedbusk?

(CONTINUED)

383 (CONTINUED)

There is a sudden silence. Bertram and Isobel exchange a quick look which Johnnie doesn't miss. Bertram coughs rather obviously and tries to change the subject.

BERTRAM
Ahem -- a very interesting corpse dropped in the other day.---

ISOBEL
(quickly taking it up)
Oh, do let's hear about it, Bertram!

JOHNNIE
(cannily)
Don't change the subject. I saw that look. There is an untraceable poison, isn't there?

ISOBEL
(uncomfortably)
Nonsense. No such thing.

JOHNNIE
(to Bertram)
I bet you know, Doctor? What is it?

Bertram shakes his head:

BERTRAM
Not in a million years.

JOHNNIE
Now of course I'll never rest until I know. Come on -- after all, do I look like a murderer?

384 CLOSEUP - Lina - watching Johnnie fascinated.

385 SEMI-CLOSEUP - group.

PHYLLIS
That's an interesting question. What do you think, Issie? Issie can always tell from a person's face whether he or she is capable of murder, can't you, Issie?

ISOBEL
(smugly)
I don't want to sound conceited - but I usually can.

BERTRAM
What about me? Could I murder anyone?

ISOBEL
You couldn't hurt a fly, Bertram -- unless it was already dead.

PHYLLIS
How about Mrs. Aysgarth? - She has a strange glint in her eye.

Isobel turns her head slightly --

ISOBEL
I'm afraid not. Lina hasn't the nerve, any more than I have.

Isobel looks across the table in Johnnie's direction.

ISOBEL (cont'd)
(amused)
And as for you, you silly thing ---

386 CLOSEUP - Lina. Over this we hear Isobel's voice continuing.

ISOBEL
..look at the expression on his face! Trying to look mysterious, are you?..

387 OMITTED.

388 CLOSEUP - Johnnie - from Lina's viewpoint. He is looking at Isobel as she continues:

ISOBEL
Well, you can't fool me -- you couldn't commit a murder if you tried for a hundred years.

JOHNNIE
(with a new quietness in his voice - after a pause)
No... I don't believe I could...

Almost without thinking, he looks across to Lina.

389 CLOSEUP. Lina, breathing hard, her fingernails cutting unconsciously into the tablecloth in an effort to retain her poise, looks at him steadily.

390 CLOSEUP. Johnnie smiles almost self-consciously at her and as the CAMERA MOVES IN to FILL THE SCREEN with his face, the smile dies away.

FADE OUT

ff

INT. AYSGARTH HALL - NIGHT

391 SEMI-CLOSEUP. Lina enters the hall, while we hear Johnnie's voice off, calling:

JOHNNIE'S VOICE
I'll come in by the back door, after I've put the car away.

We hear the car drive off as Lina closes the front door. As she stands alone the CAMERA MOVES IN to a CLOSEUP. We see she is in a mood of great apprehension and suspense. She looks down the hall as she hears a distant door slam.

392 SEMI-LONG SHOT - SHOT FROM her eyeline. Johnnie comes from a service door towards her.

393 SEMI-CLOSEUP. Lina watches Johnnie go by her and lock and bolt the front door.

LINA
Johnnie, you're locking up! Ethel isn't in yet.

JOHNNIE
Have you forgotten? This is Ethel's day off. She won't be back till morning.

Lina watches him with increased apprehension.

394 SEMI-LONG SHOT. Johnnie switches the downstairs hall lights off, so they are only lit from above. He goes towards the stairs, followed slowly by Lina. He puts out a hand.

JOHNNIE
If it's too dark, Monkey-face, hold on to me.

She puts out a hand and he leads her upstairs.

395 CLOSEUP - as she goes upstairs, led by Johnnie, we see Lina's face staring at him. As they get towards the top the additional light sheds itself onto her.

INT. AYSGARTH LANDING - NIGHT

396 SEMI-LONG SHOT. On the top landing Johnnie again switches off the light. He leads Lina's silhouetted figure into the bedroom - as they pass through the door the light goes on.

INT. AYSGARTH BEDROOM - NIGHT

397 SEMI-CLOSEUP. Once Johnnie has closed the door behind them, Lina stands looking at him without speaking. Johnnie, equally silent, reaches for her hand and draws her to him, taking her into his arms. Lina responds to this with mingled emotions. On her face we see her fear, but also her love for Johnnie - her conviction that he intends to kill her, and her incredulity at the idea.

JOHNNIE
(drawing her closer to him)
You're shivering again. Do you suppose you're catching cold?

LINA
(quickly)
That's what I think it is -- I must be catching a cold.

JOHNNIE
(kissing her)
Well, we'll tuck you into bed, nice and warm, then I'll run downstairs and make you a great big hot toddy --

LINA
(almost hysterically)
No, no, I don't want it!

JOHNNIE
Don't be silly -- best thing in the world for you. Come on -- off with your coat.

Before she can do anything about it, he has taken her coat and tossed it on a chair.

JOHNNIE (cont'd)
And now --

397 (CONTINUED)

He reaches to undo her dress.

LINA
Please, Johnnie, don't.

398 CLOSEUP - the two. Johnnie stops, chuckling, and takes her into his arms.

JOHNNIE
This reminds me of the day we first met -- on top of the hill - - when you wouldn't let me unbutton that one button on your blouse -- remember?

CAMERA MOVES IN to Lina's face - she clings to him tightly. In her contrary state, the romantic mood returning for a flash.

LINA
I'll never forget it.

Johnnie smiles down at her - CAMERA PULLS BACK - he kisses her lightly on the cheek.

JOHNNIE
Get undressed, old girl -- I'll run downstairs and get you --

LINA
(frantically)
No! I said no, Johnnie!

399 SEMI-CLOSEUP - Johnnie swings around facing her - he looks at her oddly.

JOHNNIE
(in a cold voice)
Why not?

400 CLOSEUP - Lina stares at him.

LINA
I'm in a state tonight -- I don't know why - but I -- I'd like to be alone. Do you mind sleeping in your dressing room?

401 SEMI-CLOSEUP - the two. Johnnie stands still, looking at her coldly.

JOHNNIE
Of course I mind.

LINA
Please, Johnnie -- I -- I haven't been sleeping well lately.

There is a pause.

JOHNNIE
I understand. You used to sleep badly when I wasn't here -- and now.....
(he turns towards the door - pauses)
Very well, if that's the way you feel about it. Good night.

He opens the dressing room door and passes through, closing the door behind him. Lina stands very still for a moment, listening to his footsteps as he goes away. Then she goes quietly to the door, CAMERA WITH her, and ever so silently turns the key in the lock.

bg DISSOLVE OUT

FADE IN

INT. AYSGARTH BEDROOM - EVENING

428 CLOSEUP. The screen is filled with Lina's face. As we FADE IN, she slowly opens her eyes.

CAMERA STARTS to PULL BACK.

LINA
(murmurs)
Mother...

CAMERA PULLS FARTHER BACK to reveal Johnnie bending over her. She turns and sees him.

LINA (cont'd)
Where's mother?...

CAMERA STILL CONTINUES to PULL BACK as:

JOHNNIE
You're not at your mother's. You're back here again with me.

Lina's eyes open wide with a trapped look.

CAMERA STILL PULLS BACK as Lina turns her head and sees Isobel sitting on the other side of the bed - she recognizes her.

LINA
(with relief)
Hello, Isobel.

ISOBEL
(very cheerily)
How are you, my dear?

Lina passes her hand over her forehead, trying to smile.

LINA
I feel all right, thank you, Isobel. What happened?

ISOBEL
You've had a bit of a scare and Bertram gave you a sleeping pill.

ed (CONTINUED)

Lina begins to remember - she turns staring at Johnnie.

LINA
There -- there was an accident -- wasn't there?

JOHNNIE
The only accident, Monkey-face, is that you got hysterical when I took the short cut -- and you fainted. So I brought you back home.

A wave of fear passes over Lina's face.

ISOBEL
(chirps in)
Cheer up. Bertram had a good look at you -- and although he usually doesn't attend living people, I must say he's a very able doctor. He says all you needed was a little sleep.

Johnnie picks up Lina's hand and giving it a pat, smiles at her. Then bending over, gives her a little kiss.

JOHNNIE
I'll go down and talk to Ethel, and fix up something for your supper.

Lina watches him go.

429 SEMI-CLOSEUP. Johnnie crosses to the door, as he opens it he looks back for a moment, half smiling at her. Then goes.

430 SEMI-CLOSEUP. Lina turns back to Isobel.

ISOBEL
He's one in a million, that Johnnie of yours.

LINA
Is he?

ISOBEL
Gay, and charming, and full of blarney one moment -- and now -- well, he's on the verge of a nervous breakdown just because you indulged in a woman's highest prerogative -- the right to swoon!

LINA
(still in her strange half-awake tone)
Have you been -- here all afternoon?

ISOBEL
(briskly)
Naturally. Ever since Johnnie phoned.
(skittishly)
And I warn you -- you'd better get well -- because if you leave me alone much longer with that husband of yours, my career will soon be over.

She is making conversation to cheer Lina up.

LINA
(with a faint smile)
He flirted with you, I suppose?

ISOBEL
Flirt? Worse than that! He's worming all my secrets out of me -- I suspect him of writing a detective story on the side.

Lina sits up a little - enormously interested, but still in that strange, half-hypnotic mood.

LINA
What secrets?

ISOBEL
Oh, he's always pestering me -- you know -- and I always swear I won't tell him -- and I always do.

LINA
Did you tell him -- anything -- today?

ISOBEL
Did I?
(sorrily)
Bertram was furious! Said he'd never confide in me again!

431 CLOSEUP. Lina gets the connection. She sits up straight and very still, as Isobel's voice continues.

ISOBEL'S VOICE
But honestly -- have you ever been able to deny Johnnie anything?

LINA
(very quietly)
Never ... It -- it was that -- that poison, wasn't it?

432 SEMI-CLOSEUP - the two.

ISOBEL
Don't remind me of it. I'm ashamed and mortified and disgraced. I'm just a fool, that's all. If he writes a story on that one before I do, I suppose I'll deserve it. Imagine -- a substance in daily use everywhere -- anyone can lay his hands on it -- and within a minute after taking, the victim is beautifully out of the way -- and mind you, it's undetectable after death!

CAMERA MOVES IN to Lina alone - she at last realizes Johnnie's method - she almost mumbles in a half whisper.

LINA
Is -- whatever it is -- painful?

Over her drawn face we hear:

ISOBEL'S VOICE
(very cheerily)
Not in the least. In fact, I should think it would be a most pleasant death.

FADE OUT

ed

INT. AYSGARTH BEDROOM - NIGHT

433 LONG SHOT - The lights are dim as before. Lina is a shadowy crumpled heap against the bed back. We can hear her sobs.

434 SEMI-CLOSEUP - A nearer view shows the sobbing Lina crouched at the head of the bed like a child. Through the sobs we hear her muttered prayer.

LINA
Oh, God, let him do it quickly. I can't stand it any longer. I don't want to live any more. There's so little strength left in me -- don't make me wait. And, please, God -- have mercy on his soul . . . If my forgiveness means anything, then, God, I forgive him. I'm glad I'm going to die! . . . He doesn't hate me, God -- he's like a small boy who wants one thing for a while -- and then wants something else. Well, while he wanted me, I made him happy -- and I don't care to live now that I can't make him happy any more . . . If I lived, I'd lose him anyway. I'd rather lose him like this -- leaving him with money and the freedom he wants . . . And I've been happy, God -- in these few years I've had more happiness than most women in a lifetime --

Suddenly she remains silent at the sound of a door closing in the lower part of the house. She turns her head slowly towards the door of the room.

INT. AYSGARTH HALL - NIGHT

435 LONG SHOT - FROM ABOVE - We see Johnnie on the stairs below. He comes up with measured tread, because he is carrying a glass of milk on a small plate. He comes on up and up. He turns the stairs, getting nearer and nearer towards the camera - so close that the glass of milk fills the screen.

INT. AYSGARTH BEDROOM - NIGHT

436 SEMI-CLOSEUP - Lina has resumed her proper position in bed and is just wiping her eyes. She looks towards the door as we hear the click of its opening.

(ALREADY SHOT)437 SEMI-LONG SHOT - from Lina's eyeline - Johnnie stands framed in the doorway, holding the glass of milk.

JOHNNIE
I - I brought you something, Monkeyface.

438-445 SEMI-CLOSEUP. Lina's eyes follow the progress of the glass of milk. They travel in a complete semi-circle until she sees the glass and his hand enter the right hand side of the screen, and place it on the table. She looks up at Johnnie and the CAMERA PULLS BACK. Johnnie bends over her saying:

JOHNNIE
Good night, Lina.

He kisses her with a touch of fervency that surprises her a little.

The CAMERA PANS him away from the bed, across to his own room. He opens the door and switching the light on, enters. He closes the door softly.

446 SEMI-CLOSEUP of Lina. She looks down at the milk and then toward Johnnie's door. Her face showing visible signs of distress she's going through. Suddenly she makes a decision to face Johnnie. She rises from the bed and

CAMERA PANS her as she crosses in determination to his door. She hesitates at the door and then quietly turns the handle to enter. She stops suddenly as she sees:

INT. JOHNNIE'S DRESSING ROOM - NIGHT

447 SEMI-CLOSEUP from her viewpoint we see Johnnie's back. He is in the act of emptying some powder from a paper into a glass of water.

INT. AYSGARTH BEDROOM - NIGHT

448 CLOSEUP of Lina - she looks quickly back to her own milk and takes in the situation in a flash, realizing the mistake she has made. As she turns back quickly, she sees:

FADE IN

INT. AYSGARTH BEDROOM - MORNING

407 SEMI-LONG SHOT. Lina is dressed to go out. She is putting a few things into a suitcase. Johnnie is standing in the doorway to the dressing room, dressed in comfortable country clothes.

JOHNNIE
You're annoyed with me about last night, aren't you?

LINA
(pausing in her packing)
No, Johnnie -- really. I'm just run down, that's all -- I'm not myself.

JOHNNIE
(with faint sarcasm)
And a few days at your mother's house will do more good than staying at home!

LINA
(shutting the suitcase)
It's not exactly that, dear. Don't you understand -- mother telephoned me --

JOHNNIE
She got on that phone awfully early, it seems to me.

LINA
Well, mother gets up early -- anyway, she's a little lonely all by herself -- and -- well, I happened to mention that I was a bit - nervy - and before I knew it, I agreed to stay with her for a few days.

Johnnie strolls across the room.

JOHNNIE
(laconically)
All right, if that's the way you feel about it -- I'll run down and get the car ready.

rt

(CONTINUED)

He crosses to the door -

LINA
(hastily)
Oh, you needn't drive me -- I can take --

Johnnie looks round the doorway.

JOHNNIE
(with quiet deliberation)
I prefer to drive you.

His face is expressionless as he stares at her for a moment then goes.

408 SEMI-CLOSEUP. Lina watches the door close then hastens with the shutting of her case. Picking up her handbag and the case she hurries after him.

INT. AYSGARTH HALL - DAY

409 SEMI-LONG SHOT. Lina comes to the top of the stairs - she starts to come down - hesitates, then looks over the bannisters towards the service door - Johnnie has gone. She hurries down and into the study.

INT. AYSGARTH STUDY - DAY

410 SEMI-CLOSEUP. She crosses over, CAMERA WITH her, to the telephone. Hastily picking up the receiver -

LINA
Bepton 179, please.

She waits anxiously - her head turned towards the door, listening - then at last the call comes through -

(CONTINUED)

rt

INT. AYSGARTH STUDY - DAY

414 SEMI-CLOSEUP. Lina turns from the window with a puzzled expression - picking up her suitcase she goes towards the door, still with the same expression.

DISSOLVE

EXT. CAR - DAY (COUNTRY ROAD PROCESS)

415 SEMI-CLOSEUP. Johnnie and Lina are driving along in the open car. Johnnie is whistling in an easy manner. Lina glances at him now and again in a slightly furtive way. Johnnie glances at the door by her side and then stretches out a hand past her - he opens the door and slams it shut again.

JOHNNIE
Must get that door mended some time.

416 CLOSEUP - Lina looks down at the door, and back at Johnnie. Then she stares ahead. She looks at the speedometer.

417 CLOSEUP - the speedometer rising.

418 CLOSEUP - Lina turns from the speedometer and looks sideways at Johnnie.

419 CLOSEUP - Johnnie's profile - a set expression.

420 CLOSEUP - she turns and is conscious of the road whizzing by. An awful realization begins to creep into her face. She looks out of the car again and sees -

EXT. COUNTRY ROAD - DAY

421 LONG SHOT. The side of the road - Lina's side of the car. The road suddenly has a steep drop.

EXT. CAR - DAY

422 SEMI-CLOSEUP - Lina looks ahead again -

rt

EXT. COUNTRY ROAD - DAY

423 SEMI-LONG SHOT - from her eyeline. They are rapidly approaching a fork in the road - to the right it is quite safe, to the left the road has the steep drop.

EXT. CAR - DAY

424 SEMI-CLOSEUP. Lina looks quickly at Johnnie, whose expression is changing to one of making a quick decision. Suddenly and unexpectedly he wrenches the wheel over towards the left. Lina screams:

LINA
Wrong way!

JOHNNIE
It's the short cut.

425 CLOSEUP - Lina's terrified eyes.

EXT. COUNTRY ROAD - DAY

426 SEMI-LONG SHOT - from her eyeline - the car swerves over perilously near the edge.

EXT. CAR - DAY

427 SEMI-CLOSEUP. The wrench has shaken the door open on Lina's side. Johnnie puts his hand out - Lina screams and tries to tear his hand away from the door. He fights with her. The door flies open. The car is tearing along as Johnnie is trying to hold the door to and keep the car on the road. As Lina screams, the screen is filled with the passing of an overhead tree and sky from her eyeline, which slowly

PANS OUT TO BLACKNESS

(END OF PART X)

EXT. CAR - DAY (Same as original 427)

A SEMI-CLOSEUP. The wrench has shaken the door open on Lina's side. Johnny puts his hand out - Lina screams and tries to tear his hand away from the door. He fights with her. The door flies open. The car is tearing along as Johnnie is trying to hold the door to and keep the car on the road.

B SEMI-LONG SHOT. Johnnie's hand pulls the brake on. Sound of car coming to a screeching stop.

C FULL SHOT of Lina running, starting away from the car.

EXT. CLIFF - DAY

D Against the sky. Lina runs into scene. About two steps. Johnnie comes into scene and seizes her by the wrists.

JOHNNIE
Lina! What's got into you!...
Lina!

She struggles, terrified, twisting, trying to break away from him, not hearing what he says. They are close to the cliff's edge.

LINA
(struggling)
Let me go! Johnnie! Let go!
Please! Don't!
(etc., ad lib)

Johnnie pulls her roughly away from the cliff's edge. His hard, angry words cut through hers.

JOHNNIE
Stop it, you little fool!

He shakes her sharply, his grasp moving to her shoulders.

JOHNNIE (cont'd)
(shouting)
Listen to me!

(CONTINUED)

Her glance and her face show that he is hurting her shoulders. The pain and the shaking bring her to attention.

JOHNNIE (cont'd)
(angry, breathless)
I've had enough! How much do you think a man can bear? You turn me out of your room! You go running away to your mother's! And now you cringe and pull away as though you hate me. You're my wife, Lina!

LINA
I...I thought...

JOHNNIE
(beside himself)
You almost killed us both back there in the car because you had to pull away when I reached out to save you --
(bitterly, abruptly)
Well, you won't have to put up with me any more.

He starts toward the car. Lina rushes after him and clutches his arm.

LINA
Where are you going, Johnnie?

JOHNNIE
(flatly)
First I'm driving you on to your mother's.

LINA
(tentatively)
And then what?

JOHNNIE
You needn't worry. I'll never bother you again.

LINA
(puzzled)
You mean you're going to...?
(her eyes widen in alarm as she suddenly gets a new idea)
Johnnie...why were you asking Isobel about that poison?

Pause. He doesn't answer.

LINA (cont'd)
What were you planning to do with it?

Again he doesn't answer.

LINA (cont'd)
You were going to kill yourself!
(a cry from the heart)
Johnnie!...Oh my darling, no!

JOHNNIE
Don't worry.
(shaking his head)
I saw that was a cheap way out. I'm going back to see it through, Lina, prison term and everything.

LINA
Prison? You mean Melbeck -- that money you took?

JOHNNIE
(nodding)
Yes. I can't pay it back. I made a last try to raise money when I went away with Beaky.

LINA
(remembering, afraid)
...to Paris?

JOHNNIE
No. I went up to Liverpool to borrow on our insurance. But it didn't work.

Lina doesn't hear his last four words. She interrupts him, her words coming forth in a surge of realization.

LINA
You mean you were in Liverpool when Beaky --...! You didn't go to Paris?!

JOHNNIE
I wish I had. I'd never have let some idiot give poor old Beaky that brandy.

LINA
Oh Johnnie! I've been such a fool! I didn't know! If only I'd realized...! It's been as much my fault as yours! If I'd been really close to you...if I hadn't been so young and high-minded...you might have confided in me more! But I understand now why you couldn't. You were ashamed! You were afraid to come to me -- to your own wife!
(buoyantly)
But things are going to be different now, Johnnie.

JOHNNIE
People don't change overnight. I'm no good, Lina.

LINA
(taking his arm)
Let's turn back! Let's go home and see it all through together!

JOHNNIE
It won't work. I'm taking you on to your mother's.

He starts toward the car, with Lina clinging to his arm and looking up into his face as she speaks.

D (CONTINUED)

LINA
It will work! I know it! Let me go back with you!

JOHNNIE
(shaking his head)
You don't belong in this.

LINA
But I do! I won't let you shut me out!
(pleading)
Please, Johnnie, let's turn the car around and go home! Please!

There is a pause before Johnnie replies.

JOHNNIE
(tears in his eyes)
No, Lina. We're saying good-bye.

He takes her in his arms spontaneously and kisses her - she clings to him. He grips her shoulders.

DISSOLVE

EXT. COUNTRY - DAY

E LONG SHOT from above. The car, with the two small figures in the front seat, moves forward, a few yards, then begins a U-turn. As the U-turn is completed, Lina's figure moves over closer to Johnnie's figure, while the car sets off in the direction from which it came. It diminishes to a tiny speck and disappears in the distance, as we

FADE OUT

THE END